GERHART HAUPTMANN'S

TREATMENT OF BLANK VERSE

BY

CARL ALBERT KRAUSE

SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY,
NEW YORK UNIVERSITY, 1908

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NOTE.

It is my pleasant duty to acknowledge my obligations to Professor Lawrence A. McLouth and to Professor Frederick H. Wilkens for their kind advice and assistance in this work, especially to the latter for reading the proof-sheets.

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CHRONOLOGICAL LIST OF G. HAUPTMANN'S WORKS.

Bahnwärter Thiel.* 1887.
Vor Sonnenaufgang. 1889.
Der Apostel.* 1890.
Das Friedensfest. 1890.
Einsame Menschen. 1891.
Die Weber. 1892.
Kollege Crampton. 1892.
Der Biberpelz. 1893.
Hanneles Himmelfahrt. 1893.
Florian Geyer. 1896.
Elga. 1896. Published 1905.
Helios.† 1896. Published privately 1898.
Die versunkene Glocke. 1896.
Das Hirtenlied.† 1898. Published N. R., 1904, 1.
Fuhrmann Henschel. 1898.
Schluck und Jau. 1900.
Michael Kramer. 1900.
Der rote Hahn. 1901.
Der arme Heinrich. 1902.
Rose Bernd. 1903.
Und Pippa tanzt. 1906.
Die Jungfern vom Bischofsberg. 1905. Published 1907.
Kaiser Karls Geisel.[1] 1908.

These two * are short stories.
These two † are fragments.
All others are dramas (nineteen).

[1] Appeared after completion of this paper.

LIST OF SUBTITLES OF G. HAUPTMANN'S DRAMATIC WORKS.

Hauptmann, like many modern dramatists, uses great freedom in the descriptive subtitles of his plays. He employs the following:

Drama: Einsame Menschen, Michael Kramer 2
Soziales Drama: Vor Sonnenaufgang 1
Familien-Katastrophe: Das Friedensfest 1
Schauspiel: Die Weber (aus den 40er Jahren).
Fuhrmann Henschel.
Rose Bernd 3
Komödie: Kollege Crampton 1
Tragikomödie: Der rote Hahn 1
Diebskomödie: Der Biberpelz 1
Spiel zu Scherz und Schimpf: Schluck und Jau 1
Eine deutsche Sage: Der arme Heinrich 1
Traumdichtung: Hanneles Himmelfahrt 1
Deutsches Märchendrama: Die versunkene Glocke 1
Florian Geyer, and
Elga, however, bear 2

No subtitle, though "Elga," in its first edition, in the "Die Neue Rundschau," S. Fischer, Berlin, January, 1905, has Elga, drama.

G. Hauptmann's three latest plays have the subtitles:

Glashütten-Märchen: Und Pippa tanzt 1
Lustspiel: Die Jungfern vom Bischofsberg 1
Legendenspiel:[1] Kaiser Karls Geisel 1

19

In the following treatise regarding Gerhart Hauptmann's treatment of blank verse these *editions* have been *used:*

Promethidenlos. Isleib, Berlin, 1885. (Not published in Ges. Werke. Blank verses reprinted in P. Schlenther's G. Hauptmann, 4th edition, pp. 49–51.)
Hanneles Himmelfahrt. 14th ed. Fischer, Berlin, 1905.
Die versunkene Glocke. 22d ed. Ibid., 1906.
Die Barken, in *Jugend,* No. 53. G. Hauptmann-Nummer, 1904.
Das Hirtenlied. Die *Neue Rundschau,* No. 1, Vol. XV, 1904. (Reprinted in G. H.'s Gesammelte Werke, Vol. VI, pp. 309–343, Fischer, Berlin, 1906.)
Schluck und Jau. 7th ed. Fischer, Berlin, 1900.
Der arme Heinrich. 14th–23d ed. Ibid., 1902.
Also these editions:
L. Fulda. Novella d'Andrea. 4th ed. Cotta, Stuttgart, 1906.
E. v. Wildenbruch. Harold. 7th ed. Grote, Berlin, 1903.
H. v. Hofmannsthal. Elektra. 2d ed. Fischer, Berlin, 1904.

[1] Appeared after completion of this paper.

INTRODUCTION.

The history of blank verse in Germany up to Lessing's "Nathan," 1779, has been written by Sauer; from Lessing to Schiller's death, 1805, by Zarncke. The first attempt to transplant the English blank verse into German dramatic literature was made in 1613 by Johannes Rhenanus in his "Speculum Æstheticum," which remained unprinted and unknown (cf. Losch, *l. c.*, p. 60). Over a century later, Bodmer, in 1725, tried his hand at blank verse in his unprinted drama "Marc Anton." Joh. Elias Schlegel in 1740 was working on a German version of Congreve's "The Mourning Bride" when death overtook him. Cronegk was writing a drama in blank verse when he, in 1758, died prematurely. J. W. v. Brawe suffered a similar fate in 1758 when writing "Brutus." These three did not live to see their works printed or performed. Wielands tragedy "Lady Johanna Gray," Zürich, 1758, was the first German drama published in blank verse. It is likewise the first German piece in this meter that was ever performed (on July 20, 1758, at Winterthur).

From that time on greater attention was paid to blank verse: Joh. Heinrich Schlegel, Gleim, Klopstock, Christ. Fel. Weisse, all composed blank verse dramas.

After Herder, 1768, had warmly defended blank verse and had pointed out its great advantages with respect to inner value, force, freedom and flexibility, the German classics used this meter in their best dramas. Lessing's "Nathan," published 1779, inaugurated this new epoch. Bürger, in his "Homers Ilias," 1771, was the first to write on the technique of blank verse.

The history of metric development of blank verse is essentially a tendency towards increasing licence and individuality; the freer the iambic pentameter is treated, the more supple and dramatic it becomes. Indeed, it is the most flexible verse we

have. (Cf. Minor, *l. c.*, p. 232; G. Freytag, "Die Technik des Dramas," 10th ed., p. 280; Gottschall, *l. c.*, p. 346.)

Hauptmann's treatment of blank verse is rhythmically rather bold and unrestrained, but metrically rather correct and dignified. These statements seem to be contradictory at first glance, yet these two facts prove how Hauptmann's genius is especially suited to blank verse.

Our investigation of Gerhart Hauptmann's treatment of blank verse will take up first the length of verses, then auxiliary feet, accentuation, verse-end, hiatus, enjambement and cæsura.

TREATMENT OF BLANK VERSE

Length of Verses.

That the iambic pentameter does not always form the unit is proved by the frequent occurrence of shorter and longer verses in English and German classic dramas (cf. Minor, *op. cit.*, pp. 232 f., and 45). Klopstock used many (cf. Sauer, *l. c.*, p. 654). Of Lessing (cf. Zarncke, *l. c.*, p. 355), we know that he endeavored to avoid all hexameters and tetrameters in his "Nathan" and corrected a number of them into regular pentameters. The irregular lines that remained in "Nathan" are accidental and due to oversight. Schiller, from his "Don Carlos" to "Tell," used under- and oversized lines with freedom. Even in his last play, "Tell," we still find lines of from one to six feet (cf. Zarncke, *op. cit.*, p. 409). Goethe at times also took the liberty of lengthening and of shortening his blank verses (cf. Zarncke, pp. 420 ff.). This was likewise Grillparzer's position (cf. Schwering, *op. cit.*, p. 63), and H. v. Kleist's (cf. Minde-Pouet, *l. c.*, p. 46).

G. Hauptmann is no exception. For convenience' sake I have tabulated the various results regarding shorter or longer lines, without mentioning, of course, those pieces where no excess nor dearth of feet is found.

We shall first consider the shorter lines.

TABLE

SHOWING THE NUMBER OF UNDERSIZED VERSES:

	(1896) Die vers. Glocke, ca. 2,200 ll.	(1900) Schluck und Jau, ca. 1,500 ll.	(1902) Der arme Heinrich, ca. 2,500 ll.
1 foot line	—	1	—
2 " "	1	4	—
3 " "	5	6	—
4 " "	5	1	4
Total number of undersized verses.	11	12	4

CITATION OF UNDERSIZED VERSES.

Lines of *one* foot:

S. u. J., p. 31, 15: auftreibt.

Lines of *two* feet:

V. G., p. 78, 9: Doch sah ich dich—und . . . ||
(Cf. Minor, *l. c.*, pp. 211 f.)

S. u. J., p. 21, last: Wer bin ich, Mensch?
59, 8: Durchlaucht, der Alb!
107, 10: Pst, Durchlaucht! Pst!
135, 3: Nur echte Perlen!

Lines of *three* feet:

V. G., p. 15, 10: Was singst du nicht?—Ich fiel, ||
69, 9: Was willst du, Kind, wer bist du?
106, 2: Doch nennt' ich jetzt mich blind, ||
120, 18: Sein Tagewerk im Schlaf.
132, 6: Mit süssen Bitten mahnend. ||
S. u. J., p. 83, 9: Kurzum, zum reichen Mann.
86, 7: Ein Krösus dieser Welt.
95, 9: Neun, ohne euer Durchlaucht.
100, 19: So glücklich aufgeweckt.
130, 9: Um einen Tanz dich bittet.
139, 4: Und seine feige Wut.

Lines of *four* feet:

V. G., p. 1, 4: Geh! lass mich! strählen muss ich mir ||
53, 14: Wenn sie die Stimme heut erhebt.
67, 20: Du Liebste, Liebe!—Nein, ich will nicht.
100, 1: Ich fühl's, ich gleiche jenem Baume.
109, L.: Blindhassend wütend—dass der Schlamm ||
S. u. J., p. 30, n. L.: Entfacht, auf toten Schlackenfeldern.
D. a. H., p. 44, 13: Erzählst du? Träumst du?—Nein!—Schalmeien ||
70, 10: Von ihr bringt Schlimmeres als der Tod.
96, 7: Aus euch: geh! dass wir wieder atmen?
118, 4: Da . . . dann . . . Die Hände presst ich mir ||

We see that Hauptmann avoided extremes of undersized lines in "Der arme Heinrich," undoubtedly in harmony with the dignified nature of the theme. In "Schluck und Jau" we note the highest percentage of shorter verses owing to the staccato style of the play. The very character of the play is

rough and rushing. In "Die versunkene Glocke" we find Hauptmann purposely not so careful regarding undersized verses as in his "Der arme Heinrich." The airy, light character of this fairy drama, no doubt, influenced Hauptmann to write these shorter lines.

That the poet could have overlooked lines of one, two or three feet is preposterous to assume. So he inserted them purposely, while later in "Der arme Heinrich" he avoided them. It is also significant that these shorter lines in "Schluck und Jau" mark a change from poetry into prose, except 107, 10.

As to lines of four feet, those at the end of a speech, D. a. H., p. 96, 7, and where a longer line follows or precedes, V. G., 53, 14, D. a. H., 70, 10 (cf. Zarncke, *l. c.*, p. 372) were, undoubtedly, used intentionally. Also D. a. H., 118, 4, though the missing foot is compensated for by the device of pauses.

Those with double enjambement, D. v. G., 1, 4; S. u. J., 30, n. L, or that broken up, with division among different speakers, D. a. H., 44, 13, may have been unintentional (cf. Schlösser, *op. cit.*, pp. 14 and 16), nevertheless they are quite in place. The three remaining four-stressed lines: Ver. Glocke, 67, 100, 109, are evidently used to depict powerfully Heinrich's mental and physical agony.

Comparing the above results regarding the use of undersized lines with some from representative modern plays, we find in:

	L. Fulda, Novella d' Andrea, ca. 2,400 ll.	E. v. Wildenbruch, Harold, ca. 2,500 ll.	H. v. Hofmannsthal, Elektra, ca. 1,000 ll.
1 foot line.		—	2
2 " "		1	3
3 " "		2	7
4 " "		7	6
Total number.	—	10	18

Citation of undersized lines in Fulda's "Novella d' Andrea," Wildenbruch's "Harold," and Hofmannsthal's "Elektra": Lines of *one* foot:

H.'s E., p. 73, L.: Elektra!
93, L.: ah!

Lines of *two* feet:

W.'s H., p. 146, L.: Ich komme . . . ich komme. . . . ||
H.'s E., p. 23, L.: da fällt das Beil!
50, 3: es ist nicht wahr.
77, 4: wie du mich ansiehst.

Lines of *three* feet:

W.'s H., p. 71, 7: Für dich und Bruder Harold.
85, 11: O so—ade—ade.
H.'s E., p. 3, 3: dass alle Wände schallen.
25, 4: in meinem Hause laufen!
28, n. 1: als daran, dass du stürbest.
31, 3: Lasst mich allein mit ihr.
34, 20: und meinen Schlaf belauert.
54, 2: sonst geht's euch ebenso.
88, 7: mir keine Zucht annehmen!

Lines of *four* feet:

W.'s H., p. 4, 2: Zusammen gegen die Normannen.
28, 13: Aufrührerisch feindseligs Geschlecht!
34, 14: Nicht weinen—wahre mir mein Kind!
41, 9: Wie? nichts? dass ich die junge Stirn Dir ||
77, 3: Wie sagtet Ihr? Prinzess Adele— ||
132, 3: Der Schlaf, der das Feindsel'ge ausgleicht, ||
150, 9: Stumm—sage nichts von alledem, ||
H.'s E., p. 4, n. 1: uns an. Fort, Fliegen! schrie sie, "fort"!
6, 6: sie da? Sie heulte nur und warf sich ||
78, 14: nicht einen meiner Blicke aus!
85, 1: Götter im Himmel!—Triff noch einmal!
87, 3: Warum spricht sie denn nicht? Elektra, ||
94, L.: schweigen und tanzen!—Orest! Orest!

The following deserve special mention:

H.'s E., p. 8, 7: Getan habt!
Hört ihr das? wir, an Elektra!
40, 6: hineinbringst.
Nicht so tüchtig, noch so flink ||

I have assumed these to be regular iambic pentameters, although, for the eye, they are separated into shorter lines. We would note this to be an exception to Minor's statement (*op. cit.*, p. 207) regarding the practice of the modern dramatists of dividing their verses for the ear as well as for the eye into shorter and longer lines.

H.'s E., p. 57, 2: wie wir es tun. Ich? Ja. Du und ich.
86, L.: Es sind Mörder im Haus! Oh! Was ist?

In these two verses the lack of unstressed syllables, in the fourth foot, between two stressed syllables seems to be the intention of v. Hofmannsthal; he wants to express in this manner the gasping for breath (cf. Minde-Pouet, *op. cit.*, pp. 50 f., and Minor, *l. c.*, p. 249).

W.'s H., p. 28, 13 and 132, 3 differ in previous editions. The former is apparently a misprint for "feindseliges"; the latter is somewhat improved, in spite of being undersized, by the syncopated form Feindsel'ge.

TABLE

SHOWING THE NUMBER OF LONGER VERSES:

	(1885) Promethidenlos, 68 ll. Blank v.	(1893) Hannele, 40 ll.	(1896) Die vers. Glocke, ca. 2,200 ll.
6 foot line.	1	1	3
7 " "			2
Total.	1	1	5
	(1898) Hirtenlied, 848 ll.	(1900) Schluck u. Jau, ca. 1,500 ll.	(1902) Der a. Heinrich, ca. 2,500 ll.
6 foot line.	1	5	17
7 " "			2
Total.	1	5	19

Citation of longer lines:

(Iambic) *Hexameters:*

Prom., p. 51, 4: Wenn ich dich umfasse, an den Busen drücke ||
(Trochaic hexameter or iambic pentameter with initial anapest.)

Han., p. 95, 3: Auf Felder rothen Mohns führt ihren armen Blick.
(Alexandrine.)

Ver. G., p. 43, 8: Horch, Kind! wie Mutter Erde durstig schluckt und trinkt,
53, 13: und wunderbar die neue Glocke klingt! Gebt acht!
94, n. L.: gleichmässig Klingen nicht? Will denn dein armes Schmähn ||

Sch. u. Jau, p. 29, 10: was hat dich, Jon, geblendet? als du in die Schulter ||
31, 4: und saftiges Grün entlockt—und alte Müller-esel ||
31, 13: sprich hundert! und ich lasse den Pelzhändler henken,
*52, 12: und frass, wie Ochsen, Gras. So der Hochselige ||
68, 8: steigen uns in den Kopf, Kreuzspinne "Langeweile" ||

Hirt., p. 10, 9: Geborgen hier, ich fühls, nah dem Allgütigen! (Alexandrine).

Der a. Heinrich, *p. 6, 11: Im Heidenlande, können sie's bestätigen.
*39, 14: Wär' sie nur auch bei uns hier mehr die Heilige!
*43, 11: was hilft's, sich heute schon deshalb beängstigen!
57, 13: um Heinrich's Jäger, Arzt, Ross, Hund und Federspiel ||
*63, 17: geschehen ist, sich aus dem Tier die Heilige.
70, 11: Die Magd, flüchtig von meines Auges Strahl getroffen,
81, 1: Hölle und Teufel, wer bist du?—Fürchte dich nicht!
*98, 16: Vertrauet! Lasst euch Kleinmut nicht bewältigen.
*98, L.: Wer kann ihr, was Gesichte ihr bestätigen, ||
100, 15: und deiner lächerlichen Reue!? Meinest du, ||
*123, 4: Was säest du Hass? Was hast du Blindgeborene ||
*148, L.: Mir ist das Kind auch heute noch die Heilige!
159, 2: aus Stein . . . oder aus Erz, bist du, solange nicht ||
164, 10: in einen klaren Tag, dich ausruhn. Wolltest du ||
170: 1: mich fand. Sankt Ottegebe, Taube sonder Gallen!
170, L.: entweiht, ja, seine Seele niederschlägt. Feigheit ||

172, L.: Lasst meine Falken, meine Adler wieder steigen!
(Cf. Zarncke, *l. c.*, p. 390.)

Heptameters:

Ver. G., p. 15, 14: Kurzum, ich fiel; Staub, Stein und Rasen mit mir in die Tiefe.
16, 12: ist meine Hand und—wie von Blei, und mühsam heb' ich sie,

Der a. H., p. 44, L.: und Flöten hört er da nicht mehr . . . Kind, Kind, fasele nicht!
66, 6: du dein genannt! Sei Kaiser, Sultan, Papst! In Grabeslinnen ||

The following need special mention:

Ver. G., p. 69, 8: Ja, ja, Hochwürden.
Jetzt im Augenblick? |
Wass willst du Kind, wer bist du? ||

I have assumed that Hauptmann intended this to be an iambic pentameter, and trimeter with feminine ending (cf. Minor, *l. c.*, p. 233). We cannot believe that it should be a line of eight feet, as that would be unparalleled in Hauptmann, though H. v. Kleist is guilty of such an "achtfüssiges Ungeheuer" in his "Krug" (cf. Minde-Pouet, *op. cit.*, p. 47).

Ver. G., p. 103, L.: werden verlornen Sohn—: die Mutter Sonne ||
104, 1: ist's, die's den verirrten Kindern schenkt. ||

These two lines together form two iambic pentameters, as p. 104, 1 has but nine syllables.

Ver. G., p. 159, last 2: Warf ich hinein. . . .
Ich kann nicht . . . kann nicht mehr!

Though separated, these two lines form one regular five-stressed iambic verse.

Der a. H., p. 92, 1: Steh' auf!
Was giebt's mit ihm?
Steh' auf. Komm!

Here we have xx′xx′xx′xx′x′ so that the fifth foot is represented by a single accented syllable with the unstressed syllable lacking. However, even Goethe in his "Tasso" has a similar verse where the syllable in thesis is lacking at the beginning

(cf. Minor, *l. c.*, p. 249: schwe'lle, Bru'st, o Wi'tteru'ng, des Glü'cks).

Disregarding the three longer lines in "Promethidenlos," "Hanneles Himmelfahrt," and "Hirtenlied," we observe that two of the three iambic hexameters in "Die versunkene Glocke," on pages 43 and 94, are rhymed, hence not in blank verse. If I were to explain their existence, I should say they are due to the reflective speeches in which they occur. Line 53, 13 forms in conjunction with the subsequent tetrameter two complete iambic pentameters. The two heptameters in the same play are likewise employed purposely, drastically to depict Heinrich's feverish condition and G. Hauptmann's own frame of mind at the time of his disappointment after the failure of "Florian Geyer," and separation from his first wife (cf. E. Steiger, Jugend, No. 53, 1904).

In "Schluck und Jau," we note that Hauptmann avoids the extreme of oversized lines cleverly with proper consideration for the milieu of that farcical comedy, where the characters are matter-of-fact persons, not inclined to be carried away by serious colloquies or monologues. Of the five hexameters, one, p. 52, 12 is a pseudo-oversized line, as for our ear the syncopated form will obtain. The other four are easily explained, as they come from either the lips of Karl, pp. 29, 68, or from the mouth of John Rand, pp. 31, 4 and 31, 13—the thinking aristocrats; 31, 4 and 68, 8 are possible Alexandrines.

The 8 hexameters in "Der arme Heinrich" marked with an asterisk are iambic hexameters only for the eye; in reality, that is, as far as their rhythmical value is concerned, they are pentameters with feminine endings (cf. 52, 12 of "Schluck und Jau"). They are akin to the versi sdruccioli of the Italians (cf. Minor, *l. c.*, p. 205 end, and Holtermann, p. 4). For p. 70, 11 I accounted above, so that less than one half, *i. c.*, eight out of seventeen lines, have six feet which Hauptmann might have altered if he had felt like Lessing on this score (cf. Zarncke, *op. cit.*, p. 355, and Minor, *op. cit.*, p. 233).

However, I personally feel strongly that Hauptmann was quite aware of having used hexameters, the more because all,

save one, p. 81, occur in contemplative passages of "Der arme Heinrich." Besides 57, 13; 159, 2; 164, 10 are possible Alexandrine readings.

Again the two heptameters in "Der arme Heinrich" are in conscious keeping with the setting, with the spirit of the occasion. Furthermore, p. 44L is preceded by a shorter line of four feet, so that we really have two iambic pentameters. In other words, oversize exists only on paper, but not for the ear (cf. Minor, *l. c.*, p. 233, and Zarncke, *l. c.*, p. 372). Page 66, 16 could also be readily made normal by omitting the enumeration of related terms, titles, *e. g.*, Kaiser, Sultan. Yet I feel Hauptmann preferred this version, undoubtedly in harmony with the spirit of Heinrich's sardonic speech, and was not carried beyond usual limits without his knowledge.

To sum up, I think I have shown that the great majority of shorter and longer lines were inserted intentionally by Hauptmann in his poetic plays. That all irregular verses were used consciously would be saying too much. At any rate, an anxious endeavor on Hauptmann's part to create none but regulation-sized lines is not patent. Still, it is true that the deviations in the normal length of blank verse in all three poetic plays correspond to the peculiarity of their contents and their dramatic action. In this very congruity of form and contents lies Hauptmann's strength, and in this respect he shows himself to be a true poet and not a mere versifier. Almost invariably the cause of shorter verses is physical or emotional distress, of longer lines reflective attitude.

The argument that, as "Das Hirtenlied" contains only a single under- or oversized line, Hauptmann studiously avoided any deviation from the regular length of the verse, can hardly stand the test. "Das Hirtenlied" remained a fragment, "an unfinished poem from the year 1898," as Hauptmann calls it. A. Bartels, G. Hauptmann, 2d ed., Berlin, 1906, tersely says, *ibid.*, p. 279, of "Das Hirtenlied": "to the conflict it did not come at all, and so we need not say anything further about it here."

TABLE

SHOWING NUMBER OF OVERSIZED LINES IN:

	L. Fulda, Novella d'Andrea, ca. 2,400 ll.	E. v. Wildenbruch, Harold, ca. 2,500 ll.	H. v. Hofmannsthal, Elektra, ca. 1,000 ll.
6 foot line	—	2	7
7 foot line	—	—	—
Total number.	—	2	7

Citation of the Above.

Hexameters:

W.'s H., p. 24: Euer Sohn vergisst nicht, dass er vor dem Könige steht.

*42, 9: Denn er ist mein Gefangener,—Dein Gefangener? *(One of the versi sdruccioli.)

H.'s E., p. 12, L.: so königliche Siegestänze tanzen—Elektra!

*15, 5: Gepresster Atem, pfui! und Röcheln von Erwürgten, ||

*17, 7: Geschöpf!—Hab Mitleid mit dir selber und mit mir ||

17, 9: Der Vater, der ist tot. Der Bruder kommt nicht heim (Alexandrine).

45, 14: den Schlag zurück: die Bräuche sind noch nicht erfüllt.

*68, n. 1: Du lügst. Weiss ich doch gut, der Herr ist nicht zu Haus'!

*68, L.: Und sie, was wollte sie mit dir? Ich und noch einer ||

* are possible Alexandrine readings.

In v. Wildenbruch's "Harold," p. 145, last two, are pentameters:

Harold ist tot. Kein Einz'ger sagte so.
Harold ist tot.—O dort—seht das—seht das— ||

In Fulda's "Novella d' Andrea" I took the following two lines to be iambic pentameters with feminine ending:

p. 60, 6: Ihn ferne hält. . . . Ach so, wir kriegen Ferien.
102, 14: Noch für den Schauplatz grundgelahrter Studien.

Ludwig Fulda we must style the purist of German blank verse writers. Not one shorter or longer line did we detect,

which is a striking proof of Fulda's striving for metric regularity. Fulda is the versifier par excellence among the Moderns.

The comparatively few abnormal lines of Ernst von Wildenbruch are also very telling, and demonstrate his efforts towards the same end.

Hugo von Hofmannsthal is the "storm and stresser," as it were, who surpasses even Hauptmann in his bold treatment of oversized and undersized lines. However, there is not always close union between thought and verse.

The criterion for unrestrained handling of iambic pentameters is not so much the numerical ratio of shorter, but of longer lines. Wildenbruch let two of the latter slip into his "Harold," yet v. Hofmannsthal evidently employed them on purpose. As Hauptmann really used but eight hexameters in "Der arme Heinrich," his position is midway between v. Wildenbruch and v. Hofmannsthal. His position is unique regarding the use of heptameters in the modern dramas examined.

Auxiliary Feet.

As ancillary feet Hauptmann employed the anapest and trochee. A. W. Schlegel in his "Betrachtungen über Metrik," v. 7, p. 184, states that pure iambics are most beautiful. Nevertheless for expression's or variety's sake or owing to difficulty, he permits the use of other feet (cf. Holtermann, *l. c.*, p. 5). Anapests, according to Schlegel, p. 195, would be contrary to tragic dignity (cf. also Bürger, *l. c.*, pp. 139 f.).

To quote one more authority on metrics of the old school, Apel (*op. cit.*, p. 471) allows none but iambics in the second and fifth foot. Yet our classics have used anapests and trochees regardless of their position in the verse and in all types of dramas (cf. Minor, *l. c.*, pp. 242 ff.).

Let us first take up anapests. Schiller used these so profusely in his "Wallenstein," "Maria Stuart" and "Jungfrau von Orleans," that Zarncke (*l. c.*, p. 405) calls this period of Schiller's dramatic activity by dint of its characteristic feature "the period of anapests."

Goethe and Grillparzer also employed many anapests (cf. Schwering, *l. c.*, p. 63). In his "Iphigenie," Goethe used anapests but sparingly (cf. Koch, *op. cit.*, p. 8). H. v. Kleist, however, was very fond of them so that we meet anapests in all positions of the verse (cf. Minde-Pouet, *l. c.*, p. 47).

TABLE

SHOWING NUMBER OF ALL ANAPESTS IN:

	Hannele, 40 ll. of blank v. (1893).	Vers. Glocke, ca. 2200 ll. (1896).	Die Barken, 28 ll. (1898).
1. foot.	—	1	—
2. foot.	—	—	1
3. foot.	—	—	—
4. foot.	1	—	—
5. foot.	1	—	—
Total number.	2	1	1

	Das Hirtenlied, 648 ll. (1898).	Schluck u. Jau, ca. 1,500 ll. (1900).	Der arme Heinrich, ca. 2,500 ll. (1902).
1. foot.	—	7	1
2. foot.	4	27	64
3. foot.	—	33	45
4. foot.	2	21	40
5. foot.	2	34	79
Total number.	8	122	229

I have included in my tabulation *all* cases, even those of the adjectives in -ig, -lich, and -isch, where the anapests are not for the ear but only for the eye, so that they readily permit of syncope; also other instances, where syncope or apocope will avoid anapests existing on paper only (cf. Minor, *l. c.*, p. 250). All such cases are merely indicated in my citation below. They do not offend any of the following rules of syncope given by Minor.

The phenomena of syncope are confined, in the most recent poetry, to the two vowels, e and i, and depend upon the following facts: (1) The syllable is not at all or only slightly stressed; (2) no inflection is lost; (3) the same or similar consonants can not directly come together (cf. Minor, *l. c.*, p. 174).

Eliminating all the pseudo-anapests, we find real anapests in:

	Schluck u. Jau.	Der arme Heinrich.
1. foot,	2	—
2. foot,	3	5
3. foot,	—	1
4. foot,	—	1
5. foot,	1	2
Total number.	6	9

Citation of anapests in the *first* foot:

*V. G.,** p. 57, 6.

*S. u. J.,** p. 53, 15; 67, 1; 92, 14; 96, 14 eure wackere; 96, 15 eure Nasen; *100, 12; *106, 21.

*D. a. H.,** p. 163, 6.

Anapests in the *second* foot:

*Barken,** line 12.

*Hirt.,** p. 2, 10; *11, 16; *19, 6; *26, 4.

*S. u. J.,** p. 18, 6; 21, n. 1 in Sidselills Gärten; *27, 16; *30, 9; *31, 4; *40, 8; *42, 7; *47, 17; *55, 1; *56, 1; *56, 5; *68, 17; *70, 14; *92, 6; 111, 17 Ein Wort, Eure Herrlichkeit; *111, L; *112, 5; *113, 3; *113, 4; *120, 4; *131, 2; *137, 5; 143, 14 und Eurer Gemahlin; *141, 4; *142, 15; *163, 6; *166, 3.

*D. a. H.,** p. 10, *16, *18 (19, 10), *25, *27 (2); 39, 21 Verstockung ist Sünde; 40, 3 Schwachheit gezeuget; 43, 5 Brunnen des Abgrunds; 43, 44, *46, *48, *51 (2), *56, *58, *62, *63, *64, *67 (3), *69, *75, *76, *78 (2), *80, *84, *88, *89; 92, 2 dir gestorben; *100 (2), *103 (2), *110, *113, *115, *119 (2), *121, *123 (4), *125 (2), *131, *134, *135, *136, *139, (146, 15), 146; 151, L. schäumender Keiler; *157, *163, *166 (2), *168.

Anapests in the *third* foot:

*S. u. J.,** p. 18 (3), *22, *24, *27, *28, *30, *51, *53, *54 (2), *56, *63, *67, *73, *79, *82, *97, 98 (2), *121, *122 (3), *139 (2), *144, *146, *147, *164, *165 (2).

*Der arme Heinrich,** p. *12, *20, *23, *28, *46 (4), *47, *48, *50, *59 (2), *60 (2), *63, *67, *71, *76, *78, *81, 84, *89, *92 (2), *93, *95, *103; 111, 16 brennen-

den Busch, *135, *136 (2), *138, *146, 151, *154, *155, *156 (2), *157 (2), *159, *163, *169 (2).

Anapests in the *fourth* foot:

*Hannele,** p. 94, 10.

D. Hirt., p. 14, 18; *20, 16.

*S. u. J.,** p. 24, *30, *31, *51, *53, *54, *67, *69, *71 (2), *93, *96, *98, *101, *107, *111, *120, *121, *134, *135, *163.

*D. a. H.,** p. *7, *9, *15, *20, *33, *38, *46, *49, *51, *60, 63, *66, *70 (2), *81, *82, *85, *89 (2), *92, *98 (2), *101 (2), *102; 103, 7 da ich davon; 103, *117, *122, *125, *133, *135, *136, *144, *145, *146, *162, *167, *170 (2).

Anapests in the *fifth* foot:

*Hannele,** p. 94, 15.

*Hirt.,** p. 3, 3; *26, 4.

*S. u. J.,** p. 25, *28, *34, *42, *44, *45, *70, *83, *91, *94, *96, *97 (2), *99, *100, *102, *111, *120 (3), *130, *133, *134 (2), *136 (2), 137; 140, 1 Eure Genesung; *144, *163, *164, *166 (2), *167.

*D. a. H.,** p. 9, *10, *11, *15, *16, *19, 20, *22, *23, *27 (2), *31 (2), *39, *40 (2), *42, *46 (2), *48, *51, *52, *54, *57, *58, 59, *62, *63, *64 (2), *65, *77 (2), *79, *80; 84, 8 klappernde Schelle; *85, *86, *88 (3), *93 (2), *97, *98 (3), *100, *102; 111, L. ein Gesicht; (113); *113, *115, *119 (4), *120 (2), *121, *122 (2), *123 (2), *130, *131 (2), *134, *145, *147, *148, *153, *157, *160, *162, *163, *165 (2), *169.

Possible anapestic readings prevail in the second and fifth foot. To that fact we can attach great significance. Important also is our observation of the fact that they are practically lacking in the first foot—a lack which is compensated for by the largest number of trochees, while the greatest number of anapests compensate for the smallest number of trochees in the fifth foot. This is apparent, that after cæsura and after verse-end anapests are avoided for the sake of rhythmical repose, *i. e.*, in the third, fourth and first foot. This observa-

tion is not in strict harmony with Minor's statement (*l. c.*, p. 249).

At once we are forcibly struck with the fact that Hauptmann prior to 1900 scarcely employed any anapests in his blank verse. The few he used we may take to be accidental since, by constant syncope and avoidance, he shows his preference for the shorter forms. In "Promethidenlos" he used not one anapest. With "Schluck und Jau" Hauptmann changed most decidedly, *e. g.*, all syncopated forms of adjectives ending in -ig, -isch, -lich, followed by an inflectional syllable, disappear and anapests are used instead. I detect one syncopated form: tollwüt'ger in D. a. H., p. 70, L.

The occurrence of anapests breaks the calm flow of iambics, which in most places is pleasing, and is especially suitable to lively dialogue. Anapests alleviate that monotonous cadence of iambic pentameter of which Assmus (*op. cit.*, p. 237) complains. They, furthermore, demonstrate plainly Hauptmann's understanding of the requirements and of the full scope of blank verse in the drama; cf. Zarncke, *l. c.*, p. 395, where he says that Schiller's treatment of iambics in "Wallenstein," owing to the use of anapests, became metrically bolder and freer, but rhythmically more dignified and correct, and that we must attribute to this apparently divergent development a deeper significance (cf. Saintsbury, *l. c.*, p. 402).

TABLE

SHOWING NUMBER OF ANAPESTS IN:

	L. Fulda, Novella d'Andrea, ca. 2,400 ll.	E. v. Wildenbruch, Harold, ca. 2,500 ll.	H. v. Hofmannsthal, Elektra, ca. 1,000 ll.
1. foot,	—	2	—
2. foot,	—	4	2
3. foot,	—	2	5 (1)
4. foot,	—	6 (1)	3
5. foot,	—	5	6
Total number.	—	19 (1)	16 (1)

The figures in parenthesis give the number of anapests after having eliminated all pseudo-anapests.

In the seventh edition of v. Wildenbruch's "Harold" we find three more anapests than in former additions, *e. g.*, on pp. 2, 24, 140, but they are only ocular and not aural.

Citation of Anapests in the

First foot:

*W.'s H.,** p. 24, *53.

Second foot:

*W.'s H.,** p. 2, *15, 119, *146,

*v. H.'s E.,** p. 9, *43.

Third foot:

*W.'s H.,** p. 50, *84.

*v. H.'s E.,** p. 25, *46, *69; 78, 13 mein' ich, und den;*94.

Fourth foot:

*W.'s H.,** p. 7; 28, 14 feindseligs Geschlecht; *42, *80, *125, *135.

*v. H.'s E.,** p. 31, *37, *72.

Fifth foot:

*W.'s H.,** p. 19, 71; *118, *120, *140.

v. H.'s E., p. 12, *26, *28, *33, *62, *89.

Fulda's "Novella d' Andrea," p. 150, 4 Glorienschein, I regard as trisyllabic in harmony with my decision regarding Ferien 60, and Studien 32; Ita'lie'n, however, is always used tetrasyllabic, cf. pp. 120, 137 and 151.

If we compare Hauptmann as he stands now in his "period of anapests," since 1900 ("Schluck und Jau"), with other contemporary writers of blank verse, we can easily single him out from them. L. Fulda in his "Novella d' Andrea" does *not* use *one* anapest, and I may add that his attitude regarding anapests is the same in his other plays. This is in conformity with our observation concerning Fulda's unwillingness either arbitrarily to shorten or lengthen his verse. Fulda is such a close adherent of traditionally sanctioned rules that he is well-nigh perfect in his form. However, I personally feel that Assmus's complaint would be justified (cf. supra). Wildenbruch and v. Hofmannsthal both used a few anapests, but syncopated forms appear more frequently, so that the former are not habitual. Wildenbruch, *c. g.*, in his "Karolinger" und "Der Mennonit," also employs syncopated forms with predilection.

Though Sudermann did not write any drama in blank verse,

in the rhymed iambic pentameters of his "Die drei Reiherfedern" he avoids anapests (cf. 12th ed., pp. 38 ff.).

A. Köster in his "Deutsche Daktylen" (*l. c.*, cf. Saran, Verslehre, p. 341, and Minor, *l. c.*, p. 15) stated and proved that there were two main classes of dactyls in German: A, the genuine of three tempi, where the second unstressed syllable is somewhat more pronounced than the first, and B, the spurious of two tempi, where the first outweighs the second in stress, and C, the neutral. If verses of type A prevail over B, then this "hopping" character will affect C, and we have a real dactylic poem, which, however, in its effect is diametrically opposed to antique dactylic poems. If verses of type B prevail, we have a poem, the meter of which, according to the principles of German metrics, we must call trochaic with doubling of unstressed syllables, a meter which in its solemn effect, however, equals that of antique dactylic poems.

Goethe in "Reineke Fuchs" wrote a poem of type A, and in "Hermann und Dorothea" of type B. Goethe practically used two meters with the same foot. Poems in A are more numerous than those in B.

Applying this to anapests we would style class A those poems where anapests obtain, in which the second unstressed syllable is stronger than the first, and class B those where the unstressed syllables of iambics are doubled and the first outweighs the second.

Both "Schluck und Jau" and "Der arme Heinrich" would be compositions of type A, as can readily be seen.

Trochees.

As to trochees, Schiller used them so freely in his "Braut v. Messina" and "Tell" that Zarncke (*l. c.*, p. 412) calls this last stage of Schiller's dramatic activity "the period of trochees," and ascribes to it a new ennobling element (cf. Minor, *l. c.*, p. 115). Goethe was also very fond of trochees, chiefly at the beginning of a verse (cf. Minor, *l. c.*, pp. 117 and 248, and Koch, *l. c.*, p. 5). Grillparzer employed many of them (cf. Schwering, *l. c.*, p. 63), as did H. v. Kleist (cf.

Minde-Pouet, *l. c.*, pp. 47 f.). Even A. W. Schlegel, though he considered pure iambics most beautiful (cf. volume 7, p. 184), followed Shakespeare in his translation of "Romeo and Juliet" by allowing trochees in the first, third and sometimes in the fourth foot (cf. Holtermann, *l. c.*, p. 5). Lessing used "versetzte Betonung" but sparingly (cf. Zarncke, *l. c.*, p. 356).

F. Saran in his "Zueignung," *op. cit.*, pp. 68, 69, says that conflicts between grammatical accent and meter are not faults, but rather the poet's hints of a particular "ethos" in the passage under consideration.

TABLE

SHOWING NUMBER OF TROCHEES IN:

	Promethidenlos, 68 Lines.	Hannele, 40 ll.	Vers. Glocke, ca. 2,200 ll.	Barken, 28 ll.
1. foot,	5	6	8%	11
2. foot,		1	16	1
3. foot,	1		15 (18)	
4. foot,		1	13	2
5. foot,			8	
Total.	6	8	*52	14

	Hirtenlied, 648 ll.	Schluck u. Jau, ca. 1,500 ll.	D. a. Heinrich, ca. 2,500 ll.
1. foot,	11%	12%	13%
2. foot,	5	12	32
3. foot,	3	11	30
4. foot,	14	23	31
5. foot,	1	6	9
Total.	*23	*52	*102

Figures with an asterisk show total number of trochees exclusive of those in the first foot. In my tabulation, I have included all cases of possible trochaic readings, not only those where the word-accent, but also those where the sentence-accent is affected. The latter are placed in parenthesis.

Trochees in the first foot are used by Hauptmann in such abundance that they are practically too numerous to mention. My figures prove that. Already A. W. Schlegel (*l. c.*, pp. 190 and 193) recommends trochaic meter at the beginning of the verse. And here we must again admire his sound judgment in metrical matters in spite of theoretical defects of his

view-point. Minor (*op. cit.*, pp. 27 and 248) states clearly the reasons for the frequent occurrence of "schwebende" and "versetzte Betonung" at the beginning of a verse (and after the cæsura): (1) because at the beginning the rhythm of the verse is not as yet pronounced, and because (2) the clashing of two accented syllables is avoided. Furthermore, we prefer to start the verse with a stressed syllable rather than with an unstressed one. Holtermann (*l. c.*, p. 5) says that the frequent and effective use of trochees at the beginning of verses is due to the fact that usually a rhetorical and, always, a rhythmical pause precedes.

Citation of Trochees in "Promethidenlos":

1. foot: p. 50 Gibt sie,
   51 Schmerzt wie.
   52 Willst du—Blickt er—
3. foot: 51 Männer—

"Hanneles Himmelfahrt":

1. foot: p. 93 Lieblinge—Sanft, dass—
   94 Tragt sie—Labt sie—
   Erdbeeren—Himbeeren—
2. foot: 93 hinschwebend—
4. foot: 95 führt ihren—

"Die Barken":

1. foot: Trunken—trug sie—weinend—schliefen—Auf stieg —grasten—Kuhherden—schien her . . . zu breiten —Tief unter—Unheimlich—
2. foot: hingleiten—
4. foot: fühlt' ich—nuszschalen-klein—

"Das Hirtenlied."

The 72 trochaic readings in the first foot—which is 11 per cent. of the total 648 lines—I shall not quote. We find mainly verbs or compounds with some proper nouns in this position.

2. foot: p. 6 rechtfertigt, 8 anbetend, 10 reich mir,

(21 Ihr seid ein Blut), 26 glückselig—
3. foot: p. 11 Hier möcht, 23 Gnade, 24 wehmütger—
4. foot: p. 6 bebt ich, *ibid.* was für?, 7 heb dich,
7 steh denn—kennt sie—(was weisst—)
8 Rahel—9 Tor, der—10 nah dem,
11 unkund, 19 Jakob, *and* 20; 23 finden,
24 stirbt mir—
5. foot: p. 23 lässest—

Possible trochaic readings in the first foot in "Die versunkene Glocke," "Schluck und Jau," and "Der arme Heinrich" I shall not cite owing to lack of space.

"Versetzte Betonung" obtains in the *second* foot in:

V. G., p. 1, L. Die Buschgrossmutter, 2 n. 1, 75, 21; and 75 L. (cf. Minor, *l. c.*, p. 125); 15, 4 Bleib bei; 26 dicht bei; 30 L. hoch von; 69, 1 den Garaus ihr; 69, 5 uralt (cf. Minor, *l. c.*, p. 69); 69, 8 Hochwürden, 71, 18 Kuckuck! 100, 3 auch in, 104 1 dies den, 109 n. 1 schuldlosen, 116, n. 1 Heisseisen, 130, 4 Tollkirschen.

S. u. J., 11, 1, Rebhuhn, 44, 14 Durchlaucht, 44, 15 Euch dem, 47, 14 Durchlauchts, 52, 10 Nebukadnezar, 70, 17 wutkranker, 73, 11 angeblich, 81, 10 kurzweilig, 104, 2 wohl oder, 123, 8 braungoldne, 152, 15 Schweinschlachta, 165, 7 Tischler.

D. a. H., p. 8, 5 Gelt, Kind—9, 5 zudringlich, 10, 4 lachenden,—20, 4 schlaflose, 37, 9 Barhäuptig, 39, 3 gebt ihr, 40, 6 Ankläger, 45, 3 glaubst du, 46, 16 Aussätzige, 56, L. weisst du, 70, 11 flüchtig, 71, 8 von der, 91 2 Kreuzspinne, 95, 16 glatzköpfiger, 96, 7 geh', dass—98, 3 helft uns, 99, 1 ableugnen, 102, 14 aussätzig, 110, 6 Abgründe, 111, 1 sorgsam, 122, 3 gieb mir, 127, 3 Urteile, 128, 5 hohngrinsend, 135, 7 abgründische, 157, 2 Sag' nichts! 157, 6 schau' nicht, 158, 7 zog sie, 159, 2 oder, 159, 9 durchschlagend, urewige, 162, 12 starb auf, 167, 4 landfahrend.

A. W. Schlegel (*l. c.*, p. 193) and Apel (*l. c.*, p. 471) would have criticized Hauptmann severely for such "terrible meter." However, Schlegel himself used at times trochees in the second

foot in his translation of Shakespeare's "Romeo and Juliet" (cf. Holtermann, *l. c.*, p. 6), though in the original they did not obtain.

In the *third* foot we have:

V. G., p. 10, L. Helft mir! 21, 15 Schulmeister, 26, 4 Schlügt ihr, 27, L, Kielkröpfe, 75 N. L. Buschgrossmutter, 95, 10 Hinfällig, 99, 14 auf ihn, 100, 3 meine, 121, 1 Strafe, 125, 25 Gieb mir, 135, 11 Windleichter, 114 N. L. elbische, 149, 3 Bergtannenwipfel, 153, 5 Froschkönig, *155, 1 Bergfalk, *155, 7 Rauchopfer, 167, 6 unnützlich, *171 L. nicht den (*occur in rhymed passages).

S. u. U., p. 19, 1 Schluck! Und—31, 14 Tagen, 34 N. L. fernhin, 49, 14 zusehends, 92, 14 Nachmittagspredigt, 111, L. Stosst sie, 119, 11 Jau seine, 120, 3 wahrlich, 120, 3 Einmal, 120, 14 vollends, 166, 8 Schluck! Nun,—

D. a. H., p. 9, 3 Acht auf, 14, 6 Ringsum, 31, 1 Ottacker (39, 13 Amen), 53, 14 Kehle, 56, 7 hören, 62, 2 war sein, 66, 15 Thörichten, 71, 8 Fuszsohle, 76, L. Kerl, und—80, 8 Ottacker, 80, 11 Statthalter (82, 5 Treu bist du), 94, 8 Wahrlich, 97, 12 Steinwürfen, 99, 12 weiss ich, 117, 9 gestern, 118, 19 hundsköpfigen, 119, 2 unwissend, 122, 1 Beten—7 Töte, 13 Lösche—124, L. zu, Mönch—125, 13 Küglein, 126, 8 schaff mir, 146, 8 meint Ihr, 151, 5 auskriechen, 159, 10 auflösend, 172, n. l. los bin.

Readings in brackets are ambiguous.

For frequent use of trochaic meter in the middle of the verse, *i. e.*, after cæsura (cf. Minor, *op. cit.*, p. 248).

In the *fourth* foot I note the following:

V. G., 1, 2 Wachsmacherlein, 3 L. schön bist, 22, 4 's Licht! mir, 47, 2 fasst euch, 56, 2 fasst euch, 57, n. l. Gott wird, 73, 4 Traum oder, (98 Gold bleibt), 99, 14 niedersenkte, 100, 3 Seele, 126, 2 ratlose, 162, 6 sehnsüchtig, 166 N. L. letzte.

S. u. J., p. 21, 12 abseits, 22, 19 thörichter, 25, 19 Rentmeister, 27, 4 Du's bist, 31, 10 Pelzhändler, 31, 11

Rauchwerk, 39, L. schnarcht hier, (48, 11 Gnade), 52, 18 Strohschobern, 68, 8 Kreuzspinne, 69, 15 Dank für, 91, 14 and 15 Gestern, 96, 16 Wäckre, 98, 1 Brotkrusten, 101, 10 unübertrefflich, 111, L. nicht von, 131, L. Hackt ich, 146, 18 viel, gegen,—153, 5 Wellfleesch, 165, 1 Vorwärts, 165, 4 irdischen, 166, 10 Klär uns—

D. a. H., 7, 7 feit meine, 7, 12 spornstreichs, 9, 1 Sagt' ich, 14, 7 nur nicht, 20, 6 nahmt sie, 27, L. schwermütiges, 43, 7 Würgengel, 46, 8 Mutter, 49, 9 Wärmt euch, 50, 3 Setzt Euch, 53, 15 inwendig, 56, 6 leben, 62, 2 milchweisser, 68, 9 Geh klein, 69, 2 Denkt ich, 70, L. tollwüt'ger, 71, 4 dreimal, 88, 8 Herbstfäden, 90, 8 ungläubig, (98, 10 niemandes), 98, 17 gleichsam, 101, 11 schenkt' ihr, 132, 2 Jesus, 119, L. Unmündigen, 120, 11 demütig, 126, 10 hoch an, 131, 2 blutrünstiger, 139, L. Blutzeuge, 147, 14 Gottfried, 159, 12 Pater, 169, 5 Heinrich—

Possible trochaic readings in the *last* foot are:

V. G., 19, 3 Grossmutter, 21, 14 Blaufeuer, 22, 4 schlofa, 27, 12 Schulmeister, 74, 12 Die Buschgrossmutter, 99, 14 niedersenkte, 100, 3 nieder, 166, N. L. trinka.

S. u. J., 31, 11 willst du, 31, 13 Den Pelzhändler henken, (48, 18 haben), (52, 12 hochselige), 100, 17 Ungnade, 131, 17.

D. a. H. (p. 23, 2 einmal), 87, 14 Heimsuchungen, 103, 7 davon lief, 110, 16 Gottfried, 123, 17 giebst mich—136, L. gnädig, 170, 1 Geht mir—(170, L. Feigheit is in a six-foot line, also 81, 1 fürchte).

To be sure, we should not expect many trochees in the last foot as at the end the original meter ought to be restored for the sake of rhythmical repose and firmness (cf. Minor, *l. c.*, p. 164). Still, H. v. Kleist also intermingled occasionally such scazon or choliambus with his blank verse (cf. Minde-Pouet, *op. cit.*, p. 55; cf. Saintsbury, l. c., p. 387).

A few lines I cannot fail to quote:

V. G., 100, 3: Gott Freyr auch in meine Seele nieder, ||

where all save the first foot are trochaic (cf. Minor, *l. c.*, p. 233).

S. u. J., p. 31, 12: mir nicht einen Blaufuchsmantel kaufen?
D. a. H., p. 89, 17: wär nicht einmal nur aus Leid gestorben— ||

where we evidently have trochaic pentameters in otherwise purely iambic company (cf. Minor, p. 247). We cannot charge Hauptmann with a defect as these are rhythmical in spite of their change of meter. Minor cites Goethe in this connection (cf. also Koch on Iphigenie, *op. cit.*, p. 5). Besides this, the line preceding D. a. H., p. 89, 17, *i. e.*, 89, 16 has feminine cæsura, which may precipitate change into trochaic rhythm (cf. Minor, p. 206).

That not only "schwebende," but also "versetzte Betonung" prevails at the beginning of G. Hauptmann's blank verse is not surprising (cf. supra and Minor, p. 248). In fact, since "Die versunkene Glocke," 1896, we note a perceptible, gradual increase of trochaic readings in the first foot. Change of accent at the beginning characterizes, as it were, "Der arme Heinrich," 1902, the last verse-drama. Again, the fact that very few cases of trochees were detected in the last foot is also in harmony with the practice of the classical writers (cf. supra and Minor, p. 164). In the third foot, after the supposed cæsura, we would expect to find the second greatest number of trochees, but the 59 readings here of "Die versunkene Glocke," "Das Hirtenlied," "Schluck und Jau" and "Der arme Heinrich," as compared with 65 in the second, and 81 in the fourth foot, do not warrant such conclusion. This is due to the fact that Hauptmann uses cæsura not fixedly after the fourth syllable, like Goethe, *e. g.*, Zarncke, "Zur Geschichte des fünffüssigen Iambus," p. 427, but freely without any definite norm. A steady increase of trochaic readings in the fourth foot is noticeable which, undoubtedly, has its reason in Hauptmann's placing of the cæsura after the sixth syllable. Of that we shall speak later in the chapter on cæsura.

If Zarncke (*l. c.*, pp. 395 and 412 f.) is right when he says that Schiller's treatment of iambus became more dignified, cor-

rect and ennobling owing to his free use of anapests and trochees, we must consider Hauptmann's verses varied and sonorous, and deem these very anapests and trochees an improvement of his iambic pentameters.

TABLE

TABLE SHOWING NUMBER OF TROCHEES IN:

	L. Fulda, Novella d'Andrea, ca. 2,400 ll.	E. v. Wildenbruch, Harold, ca. 2,500 ll.	H. v. Hoffmannsthal, Elektra, ca. 1,000 ll.
1. foot.	12%	15%	14%
2. foot.	12	6	26
3. foot.	23	25	12
4. foot.	19	49	15
5. foot.	—	7	3
Total exclusive of 1. foot.	54	87	56

References of possible trochaic readings found in the *second foot:*

F.'s Novella, pp. 46, 54, 57, 64, 68, 83, 96, 99, 102, 136, 145, 146.

W.'s Harold, pp. 52, 57, 77, 99, 138, 149.

H.'s Elektra, pp. 14, 16, 20, 31, 33, 34, 35, 37, 39, 40, 46, 58, 63, 68, 73, 75, 78 (2), 79, 80, 81, 84 (2), 86, 87 (2).

Third foot:

F.'s Novella, pp. 25, 30, 44, 46, 53, 54, 56, 64, 65, 68, 69, 73, 102, 107, 111 (2), 124, 127 (2), 129, 133, 134, 139.

W.'s Harold, pp. 4, 21, 26, 28, 43, 54, 56, 58, 61, 62, 81, 83, 108, 111, 114, 117, 118, 119, 122, 125, 127, 130, 132, 146, 151.

H.'s Elektra, pp. 3, 17, 19, 22, 30, 38, 39, 42, 47, 70, 83, 91.

Fourth foot:

F.'s Novella, pp. 8, 25, 44, 53, 57, 65, 70, 76, 79 (2), 80, 82, 84, 109, 136, 148, 151 (2), 161.

W.'s Harold, pp. 2, 16, 19, 23, 25, 32, 33, 37, 38, 51, 54, 55 (2), 56, 61, 63, 67, 68, 74, 76, 81, 82, 83, 90, 91, 92, 93 (2), 94, 95, 101, 106 (2), 108 (2), 113, 115, 116, 117, 120 (2), 124, 129, 138, 139, 144, 145 (2), 151.

H.'s Elektra, pp. 12 (2), 16, 21, 22, 24, 29, 30, 35, 39, 44, 70, 77, 78, 79.

Fifth foot:

F.'s Novella, ——.

W.'s Harold, pp. 3, 22 (2), 40, 106, 150, 152.

H.'s Elektra, pp. 27, 32, 87.

Comparing G. Hauptmann with other post-classical writers of blank verse, I conclude his position is not so unique with reference to employment of trochees as it is regarding heptameters and anapests. Fulda, v. Wildenbruch and v. Hofmannsthal all use many instances of "schwebende" and "versetzte Betonung" at the beginning of the verse. Fulda is again the most conservative as far as trochees at the verse-end are concerned. I did not find one scazon in his "Novella d' Andrea." He also, with v. Wildenbruch, uses comparatively few trochees in the second foot, where v. Hofmannsthal is freest. With the latter it is a necessary concomitant owing to his excessive use of enjambement and corresponding absence of marked cæsura. That is also the cause why we note rather few trochaic readings in the third and fourth foot of "Elektra." Fulda's verses with pronounced cæsura show not a few trochees in the third and fourth foot, while v. Wildenbruch seems to revel in them, chiefly in the fourth foot. I may add that Wildenbruch used, in otherwise purely iambic company, six lines in trochaic meter. These lines, containing the weird message of the "Old Man," are impressive by their very irregularity (cf. "Harold," p. 129, 2. L—130, 4).

Accentuation.

The blank verses of Gerhart Hauptmann I read nearly all "monopodisch," *i. e.,* unaccented and accented syllables alternate regularly (cf. Sievers, Metrik, *l. c.,* pp. 56 ff.). I read them in the same way as I do the verses of Goethe's "Iphigenie" and "Tasso" (cf. Saran, Zueignung, *l. c.,* p. 38). But this "gliedmässig"—as Saran calls Siever's "monopodisch"—arrangement does not exclude the fact that a greater stress and duration may be placed on some arses. The very content will demand this. For æsthetic reasons, also, a consistent

alternation between unaccented and accented syllables would be impossible. Such alternation would degenerate into monotonous clattering. Some raised syllables must be stressed with greater emphasis than others. Every arsis bears the word-accent, but not necessarily the sentence-accent. If a word logically demands a special emphasis it must also be rhythmically stressed, and a word not logically emphasized can never be rhythmically stressed (cf. Zitelmann, *l. c.*, pp. 5 ff.). In others words, Hauptmann's verses are rhythmically free and have to be read in conformity with their meaning and less according to their "ideal" rhythm, *i. c.*, they have poetic or irrational rhythm (cf. Sievers, Metrik, *l. c.*, pp. 42 ff.). But for that reason they are metrically more perfect. For all metric phenomena depend upon a balancing of rhythm and meaning, and the most perfect metric art is the one which most closely connects thought with rhythm, and not the one which merely produces the strongest musical effect (cf. Minor, *l. c.*, p. 2).

In Hauptmann the melodic movement of raised syllables follows, in my opinion, the scheme ˙ . ˙ . ˙, *i. c.*, it starts falling and ends rising in nearly every verse. We note the kinship of this form of melody with the fairy-tale tone. Indeed, our poet relates a story, a wonderful vision in "Hanneles Himmelfahrt," "Die versunkene Glocke," "Der arme Heinrich" (cf. Saran, Zueignung, *l. c.*, p. 26). The melody is broken, as Saran states of the iambics in "Die versunkene Glocke" (cf. Verslehre, p. 338).

As far as the accentuation of native and foreign words is concerned, Hauptmann, of course, like all writers of verse, frequently places a secondary accent upon an unstressed syllable in a trisyllabic or polysyllabic word: "Der arme Heinrich," Bénedìkt 139, Lauréntiùs 133, Lázarùs 99, Léviticùs. Professor C. H. Lewis, "The Principles of English Verse," H. Holt & Co., N. Y., 1906, pp. 20 ff., says that the place of the stressed syllable in the ideal scheme is often filled satisfactorily by a syllable that is normally unstressed; the time is kept sufficiently, and rhythm is a thing of times.

Fr. Vogt in his "Von der Hebung des schwachen e" says, p. 171, that A. W. Schlegel had the proper feeling in metrical matters in allowing a limited use of unaccented e as stressed syllable in the body of the verse and in disapproving its use at the end of the verse and before the cæsura (cf. Schlegel, v. 7, p. 191). E. Brücke, in his "Die physiologischen Grundlagen," pp. 7 and 64 f., confines the raising (accentuation) of weak e in a similar manner. "As far as I know, however," continues Vogt, p. 172, "the raising of weak e is nowhere restricted to certain definite positions in a verse." Lessing, Schiller and Goethe (cf. also Koch, *l. c.*, p. 4) did not avoid the employment of unstressed e as stressed syllable in their blank verse. Nor did Grillparzer (cf. Schwering, *op. cit.*, p. 64). They raised e in the body and at the end of the verse, before other vowels, and in hiatus. It is true that an inflected e between two unstressed syllables, with natural intonation, rises above these two, hence can justly be used in a verse as arsis (Vogt, *l. c.*, p. 177; cf. Minor, p. 144).

This is Hauptmann's position. To be sure, like the classics, he does not apply this raising only to weak e but to any other weak inflectional ending in polysyllabic words containing e when followed by an unstressed syllable or standing at the end of a line, *e, g.*, "Der arme Heinrich," 43, 98, bestä'tigèn, bewä'ltigèn, beä'ngstigèn, etc. In fact, he raises any really unstressed syllable when placed between two less stressed ones, cf. "Schluck und Jau," 18, wä'hlerìscher (cf. Minor, p. 35). On the other hand, since 1900, "Schluck und Jau," weak e in a really unstressed syllable remains unaccented when followed by a stressed syllable, thereby forming an anapest. "Schluck und Jau," 18 un'saùberes Wíld. That is the reason why adjectives in -ig, -isch, -lich followed by an inflectional syllable are not treated at all times alike. They may bear two accents (cf. "Der arme Heinrich," 39, 63 Heíligè), or are treated as anapests with but one accent, "Der arme Heinrich," 7 gnä'digen, 20 frö'hlichen, etc.

This depends upon the syllable that follows such unaccented syllables: They are raised when an unstressed syllable follows,

they remain unaccented when the subsequent syllable is strongly stressed (cf. Minor, p. 82). The syllable preceding polysyllabic proper and foreign nouns must also be considered. If such a word is preceded by an unstressed syllable an extra accent is placed upon the word in question; if the preceding syllable is accented the subsequent word has but one stress: Ver. Glocke, p. 63, 11 von húnderttaúsend Míllionen Blü'ten— 103, 20 wonách Millionen stárrer Hä'nde gréifen (cf. Minor, pp. 120 and 176). In the first instance, Millionen is tetrasyllabic, in the second, it is trisyllabic, i becoming consonantal.

We find this expansion of the first type also in Shakspere (cf. G. E. Browne, "Notes on Sh's versification," 3d ed., Ginn & Co., Boston, 1890, p. 18), where he cites mill-i-on, T. A. II, 1, 49; relig-i-on, K. J. III, 1, 279 et al.

S. u. J., p. 101, 21 mit Vísiónen is tetrasyllabic for above reasons; *D. a. H.*, p. 128, 20 (und) Réligión also. *S. u. J.*, p. 40, 8 (wovón) Kastellán is dissyllabic, but on p. 12, 15 (álten) Kástelláns, and 121, 2 (der) Kástellán it is trisyllabic. Id., p. 91, 2 (Lást), Kamerád is dissyllabic, however on 92, 6 (mein) Kámerád is trisyllabic.

Foreign words with -ia or -ie- are treated like those with -io-. At times the i is a vowel, at times it is a consonant. The former prevails when the initial syllable of the subsequent word is unstressed, the latter when the following vocable begins with an accented syllable:

V. G., p. 132, 5 mit Lílien winkend—

S. u. J., p. 81, 13 Eíne Lílie || hást du—,

although at the end of a line Líliè might be trisyllabic (cf. Platen's similar use in K. Richter, "Bemerkungen zu Platens Reimen," Bukarest, 1907, p. 48).

S. u. J., p. 49, 17 wáckrer Mágier zeige—, 165, 5 Mácedóniers A'lexánder.

D. a. H., p. 63, 13 Arábiens Wóhlgerüche, 164, L. Glórie, noch; 127, L. Insígnién der Fürstenmacht—

To be sure, in the last example owing to the mute with liquid no other accentuation could be possible (cf. Fulda, "Novella d' Andrea," p. 104, 1. Cf. Zarncke, *l. c.*, p. 402,

where he states Schiller's practice in the "Jungfrau von Orleans" regarding the -ie- without, however, explaining this phenomenon. (Cf. also Brücke, *op. cit.*, pp. 19 f.).

That G. Hauptmann studied, preparatory to his "Florian Geyer," in 1895, all its sources with scrupulous diligence, we know (cf. B. Litzmann, "Das Deutsche Drama," 4th ed., pp. 227 f., and P. Schlenther, "Gerhart Hauptmann," Berlin, 1898, p. 238). These minute studies undoubtedly aided him in his "Der arme Heinrich" as far as the archaic vocabulary and coloring are concerned. We shall cite one case of archaic expression with reference to accentuation:

> *S. u. J.*, p. 27, 13 mit zwéen Hélden—zween is dissyllabic, as it is everywhere in D. a. H.: p. 27, 3 Vor zwéen Jáhren; 110, 2 mit zwéen Paáren; 114, 3 dir zwéen O'pferkerzen; 172, 9 die zwéen Schlä'ge, except D. a. H., p. 119, 8 lángsàm, zween stúmme, fremde Sonnen sich ||, where zween is monosyllabic.

This is interesting, as zween is usually monosyllabic (cf. Minor, *l. c.*, p. 338), but it is in conformity with Hauptmann's practice of accentuation. "Langsam" has "schwebende Betonung," of course, while in the other five instances strictly unaccented syllables precede. H. Bulthaupt must have had another shock when he saw the same disrespect of Hauptmann for the proper declension of zween (m), zwo (f), zwei (n), as in "Florian Geyer" (cf. Bulthaupt, "Dramaturgie des Schauspiels," 3d ed., Vol. 4, p. 530). Scheffel in his "Trompeter von Säkkingen" also used zwo for zwei, c. 2, and zwo for zween, c. 16.

> *D. a. H.*, p. 108, 8 Des Báal, Móloch, je vollendet sehn., 129, n. L. Der Báalstémpel.

In both cases Baal is used as disyllabic according to the proper Semitic pronunciation (cf. W. Smith, "Dictionary of the Bible," Boston, 1883, Vol. I, p. 206).

To sum up, this is the rule which Hauptmann follows: In polysyllabic words native, foreign, or proper, an accent is placed upon an ordinary unstressed syllable when the following initial or preceding final syllable of the adjoining word

is unaccented; but such syllable remains unstressed when the subsequent initial or preceding final syllable is strongly accented, thereby forming anapestic reading.

Beginning with "Schluck und Jau," in 1900, Hauptmann regularly employed anapests. In this accentuation he stands alone among contemporary German dramatists. As Fulda carefully avoids anapests and trochees at the end of the verse, we can easily see again his exact regard for iambic meter without serious change of rhythm. Wildenbruch, though not so dogmatic as Fulda, is not consistent in his accentuation, nor is v. Hofmannsthal, as both at times use syncopated, and at times the full anapestic forms.

Verse-end.

Blank verses are either masculine, decasyllabic, or feminine, hendecasyllabic, as far as verse-end is concerned. A. W. Schlegel in his translation of "Romeo and Juliet" used masculine and feminine endings in almost equal proportion (cf. Holtermann, *op. cit.*, p. 6). With Lessing the masculine prevail. He intermingled masculine and feminine endings without definite rule (cf. Zarncke, *l. c.*, p. 356). Goethe preferred feminine lines (cf. Koch, *op. cit.*, p. 4). Verse-end in Grillparzer, *e. g.*, in "Sappho," is at times masculine, at times feminine. The latter prevail in number (cf. Schwering, *l. c.*, p. 64).

Gerhart Hauptmann's "Promethidenlos" contains 68 blank verses, 47 of which are masculine and 21 feminine. The 40 lines in this meter in "Hannele's Himmelfahrt" show a novel feature in that feminine verse-end prevails at the rate of 3 : 2, *i. e.*, there are 24 feminine to 16 masculine verses. This prevalence of feminine endings is due to the lyric character of the verses (cf. Zarncke, *l. c.*, p. 408). These statistics are significant, as most of the lines, *i. c.*, 48 and 31, are verse-units. For, as Minor has shown (*l. c.*, p. 196), we can only attach importance to the relative number of feminine and masculine verses when the end of the verse is really heard, *i. e.*, when a pause in the sentence occurs. It would be useless to give figures for the 28 lines of "Die Barken," owing to the exces-

sive use of enjambement. So my statement that there are here 18 masculine to 10 feminine lines has little significance.

In the 648 lines of "Das Hirtenlied" masculine lines slightly prevail at the rate of ca. 10 to 9, as they do in "Die versunkene Glocke." A greater preponderance of masculine lines, ca. 10 to 7, is noticeable in "Schluck und Jau." This is due to the virile character of the play. "Der arme Heinrich," as to proportion of masculine and feminine lines, with a rate of 5 : 4, stands midway between "Die versunkene Glocke" and "Schluck und Jau." Heinrich himself speaks in verses that show a prevalence of masculine lines at the rate of 2 : 1 (cf. pp. 14–33, 99–104, 156–159).

The usage of poets in regard to feminine ending varies greatly, scarcely any two treating the verse-end alike. Herder, according to Sauer (*op. cit.*, p. 695), treated verse-end with much licence. He used compound nouns and verbs, as well as two separate words in feminine endings. Léssing rarely used as feminine endings compounds of which the second syllable has almost the same stress as the first: Brautkleid, wohltun (cf. Minor, *l. c.*, p. 209). In his "Nathan" we also find a few cases where the separable prepositional prefix bears the last stress and the verb follows in thesis: ángingst, vórtrat. Not until the latter part of "Nathan" does Lessing go so far as to use separate words as feminine verse-end, and then only where the second word is enclitic, like *tat ich, versteh ich,* or when the first is more strongly accented than the second, as já doch (cf. Zarncke, *op. cit.*, p. 356). And such a case is virtually to be regarded as enclisis (cf. Minor, *ibid.*). Schiller in his first dramas was very careless regarding verse-end. He took the same liberties as Lessing, but even more frequently. He even used words at the verse-end that should have the accent, like *wér kann, nícht wahr* (cf. Minor, p. 210). Beginning with his "Jungfrau von Orleans," Schiller paid considerable attention to this matter so that two words seldom occur as feminine verse-end, unless the second be enclitic (cf. Minor, *ibid.*, and Zarncke, *op. cit.*, p. 407). Goethe in his "Iphigenie" was by far more careful in the treatment of feminine verse-

end than Lessing and Schiller, as he used unstressed or slightly accented final syllables almost exclusively. In "Iphigenie" the verse-end consists only seven times of two words and in every case the second word is enclitic (cf. Koch, *op. cit.*, p. 4). Grillparzer took liberties similar to those of Lessing and Schiller, though he employed the extreme cases more rarely (cf. Schwering, *l. c.*, p. 64). Kleist was, as might be expected, very free in his treatment of verse-end. He used separate words, the second of which has a strong secondary stress, as feminine endings in all of his dramas (cf. Minde-Pouet, *l. c.*, pp. 56 f.).

In that portion of "Promethidenlos" which is in blank verse and in "Hanneles Himmelfahrt" no liberty regarding feminine endings has been noted. Hauptmann employed here only verbal or nominal forms in which an unstressed syllable follows a strongly accented one, *e. g.*, Kinder, schmerze. No other cases have been found.

In "Die versunkene Glocke" we find besides the very common instances of the type just mentioned, viz. last unstressed syllables e, en, end, er, es, et, elt, ig, igt, ich, nis, the following cases in which the secondary stress is more pronounced, but is nevertheless overshadowed by the main accent:

P. 4 Kiebitz, 27 Krankheit, 60 Magda, 65 and 70 Schönheit, 95 Heiland, 96 Liebling—Bestallung, 105 Blindheit, 118 Zerstörung, 126 Trägheit, 132 Losung, 166 Genesung.

A still stronger secondary stress in found in the following:

P. 59 and 127 niemand, 101 Auftrag, 131 Kobold.

In the following compounds the accent of the second syllable almost equals that of the first:

17 Waldgras, 56 Demut, 123 Herzschlag.

To this class we may add the verbal combination:

90 fortkommst,

where, as Zarncke, *l. c.*, p. 356, correctly says, the composition is only apparent there being in reality two words. (On the question of relative stress cf. Saran, "Verslehre," p. 48.)

Separate words are used as feminine endings when they are

enclitic personal pronouns. I shall again mention *all* instances:

Pp. 1 and 69, bist du, 6 ist sie, 62 schickt mich, 123 bringst du, 68 wohnt sie (124 *an dich*), 75, 88, 135 bin ich, 126 küss ich—flog ich.

The only harsh case of weak verse-end where the second word really has an accent is:

P. 67 ich wíll nicht (cf. Minor, pp. 210, 234).

"Das Hirtenlied" shows the following treatment of feminine verse-end:

A pronounced secondary stress is overshadowed by the principal accent in:

P. 4 Gä'hrung—Freíheit.

A more pronounced stress is found in:

3 unrein; and the proper nouns: 12 Laban, 16 Jakob, 17 Lea.

The second syllable of the following words has almost equal stress with the first:

12 Erdreich.

Two enclitic words are noted in:

7 malst du,—langst du, 10 küss ich.

In "Schluck und Jau" the following cases are found in which the prominent secondary stress is outweighed by the main accent:

27, 128 Freiheit, 27 Nahrung, 78 Gewahrsam, 83 Losung, 94 Vergebung, 93 Siechtum, Reichtum, 130 Usurpator, 140 Genesung.

A more pronounced secondary accent exists in the following, compounded with prepositions or prefix un—:

29 Antlitz, 39 jemand, 45 et al. Durchlaucht, 69 Nachfrag, 73 Zukunft, 94 Unschuld, 120 Auftrag.

The accent on the second component is nearly as strong as that on the first in:

41 Weibsvolk, 68 Blaubart,—Seilerwerkstatt—Spinnweb, 73 Hausfrau, Walross.

Separate words are used as feminine endings:

(1) When they are enclitic:

34 spricht sie, 52 kam es, 64 weisst du,

and (2) where the second word has a strong secondary stress, which is bold (cf. Minor, p. 208).

113 Schlúck nicht, 146 seín kann.

"Der arme Heinrich" has the following instances:

The secondary stress is overshadowed by the principal accent in:

14 Kindheit, 15 and 13 etwa, 50 Vöglein, 111 Heiland, 113 Maria.

A more vigorous stress lies on these compound and proper nouns:

56 Dasein—Antwort, 104 Obdach, 55, 81, 155 Conrad, 59, 155 Hartmann.

The accent on the second syllable almost equals that of the first in:

49 Hoffahrt, 56 Waldthal.

Only one instance of a separate word, viz. an enclitic pronoun was noticed:

53 denk' ich.

If we compare the three plays which Hauptmann has written in blank verse we discover that he paid the greatest attention to pleasing verse-end in "Der arme Heinrich," his last poetic drama. This restricted and careful treatment of feminine verse-end is due to the lyric character of a work, as Zarncke states. He continues by saying (*l. c.*, p. 408) that the lyric verse must endeavor more than the dramatic to keep its rhythm distinct and pleasing, and hence must bring it out clearly at the end; yet two words (syllables) at this point, of which the second is not a clear enclitic to the first, would be contrary to this tendency.

In order that we may appreciate Hauptmann's careful treatment of feminine verse-end, in which respect he is like Goethe, let us compare him to other contemporary blank-verse dramatists. I shall cite only cases where the second syllable is nearly as strongly accented as the first and where separate words, enclitic or otherwise, constitute the feminine ending.

In Fulda's "Novella d' Andrea," where there is a slight preponderance of feminine lines, are the following:

17 Lorbeer, 42 Schulfuchs, 43, 66, 166 Hörsaal, 44 Truthahn, 60 Lehramt, 83 Kronreif, 104 Machtspruch, 122 Demut, 123 Hausgeist, 124 Glückstag, 126 Wahnsinn, 130 Herzblatt, 146 Ehrfurcht, 165 Ehrgeiz, and the separable compound verb-form: 132 ausstreckt.

Fourteen instances of enclitic pronouns. Also 87 verhängt ist, 160 er lebt noch, and—80 ich weíss nicht.

E. von Wildenbruch's "Harold," where masculine verse-end prevails, shows:

11 Lehnseid, 75 and 84 Schutzgeist. Besides: 2 hinsank, 124 abwirft, 127 auslosch, 132 ausgleicht, 143 herkommt.

Thirty-two cases of enclitic pronouns. Also

7 Normann' ist, 10 so hört doch, 34 nicht mehr, 35 geliebt sein, 87 gesagt hat, 88 Freund bin, 99 Freund seid.

Furthermore these feminine endings:

15 vergesst nicht, 31 Wort nicht, 26 Blut sehn, 27 Thür stehn, 50 Hand reckt, 54 Stadt ruft, 124 weich macht.

While Fulda took greater liberties than Hauptmann regarding feminine verse-end, Wildenbruch is still freer although again eclipsed by the impetuous Hofmannsthal. The latter, in "Elektra," where masculine and feminine lines are about even in number, has these forms:

25 warum, 67 Wachthund, 80 Brautnacht. Then: 8 ausspie, 19 vorbeirinnt, 20 anzeigt, 29 herauskommt, 39 antun, 59 abwehrst, 84 hervorkommt.

Forty-nine times enclitic pronouns are used. Also fourteen instances of other words which may be considered enclitic.

The following cases of license are characteristic of Hofmannsthal:

4 tief steht, 19 and 65 ich kann nicht, 28, 30, 81 ich will nicht, 33 tu' den Mund auf, 51 Loch kriecht, (52 hinaus muss), 56 ist nichts, 67 aus mir kam, 72 des Wegs kommt, 74 ich darf nicht, 77 ich weiss nicht, 87 mach uns doch die Tür auf.

And all these within the compass of 1,000 lines.

Rhyme.

In "Die versunkene Glocke" Hauptmann uses rhyme purposely, by reason of lyric mood and for rhythmic effect (cf. Holtermann, *l. c.*, p. 6). It is with him a means to a certain end, just as prose is under different conditions. He used prose dexterously in "Schluck und Jau" in evident agreement with the subject-matter of the play. Prose is employed in the comical burlesque scenes of the two vagabonds in proper Shakespearian style. He also inserted for the sake of local coloring blank verses in Silesian dialect in "Die versunkene Glocke," in the part of old Wittichen, and in "Schluck und Jau," in 22 verses spoken by Jau, pp. 152 f. In "Der arme Heinrich," however, we find no departure from the norm; all lines are in blank verse.

Rhyme has a just place in modern dramatic literature, though H. Heine, v. 7, p. 166, says that rhyme lacks rhythm and the art of enjambement which, in the iambic pentameter, produces a great effect.

In "Die versunkene Glocke," of 2,582 lines, ca. 380 are not in iambic pentameter, but in "Knittelversen" trochaic tetrastressed, and strophic lines. Of the remaining 2,200, ca. 300 lines are in heroic verse, ca. 13½ per cent. These are a great improvement over his 2,272 ottave rime in "Promethidenlos," which even Schlenther, his biographer, was forced to criticise severely (cf. supra, p. 47, and Bartels, cf. supra, p. 18).

"Versunkene Glocke," p. 43, 11, 12 wohlgetān—ăn is a poor rhyme, while on pp. 171–172 we find a better rhyme, Mănn—ăn.

The rhyme in "Die versunkene Glocke" is masculine throughout, save in two lines:

44, 11 Halb unser Bruder und aus uns geboren,
12 uns feind und fremd zur Hälfte und verloren.

(Cf. Minor, *l. c.*, p. 400.) This is noteworthy, as Sudermann in "Die drei Reiherfedern," and Fulda, *e. g.*, in "Der Talisman," use both masculine and feminine rhymes.

Rhymed couplets or rhyme pairs of "Die Versunkene Glocke" are written in the type aabb, etc. Yet two changes in the rhyme must be noted, viz., on p. 43, 6–10, where cross

rhymes (the " rimes croisées " of the French) occur with type abab. The second rhyme-change is on pp. 85 and 86, 3–6, where embracing rhymes of type abba are found.

Hiatus.

W. Scherer in his "Über den Hiatus in der neueren deutschen Metrik" states, on p. 4, that Ernst Schwabe von der Heyde, Frankfurt a. d. Oder, 1616, was the first to proclaim the rule concerning hiatus. Schwabe favored elision of e, except when final: (1) In proper nouns, like Helene, Euphrosine, (2) in monosyllables, as Schnee, See, wie, die, etc. (cf. Minor, *l. c.*, p. 172). At the end of the verse, and before initial h (cf. Burdach, *l. c.*, p. 297), he permitted elision or hiatus. Sigmund von Birken, Nürnberg, 1578, according to Scherer (*op. cit.*, p. 8), allows elision of final e, but forbids the occurrence of two like vowels at the end and the beginning of words, *e. g.*, See erhebt. Lessing was rather conservative in his treatment of hiatus, chiefly at the end of the verse (cf. Scherer, *l. c.*, p. 11, and Zarncke, *l. c.*, pp. 356 f.). Schiller offers too many cases of hiatus to enumerate (cf. Scherer, pp. 12), though Zarncke (pp. 375 f.) and Belling ("Die Metrik Schillers," pp. 150 f.) speak better of him. Goethe observed elision proper, *i. e.*, of final e, with care (cf. Scherer, pp. 12 ff., Schröder, *l. c.*, pp. 91 ff., Koch, *l. c.*, p. 6. Cf. also his letter to Schiller, 1805, Jan. 14). However, Goethe allowed assonance of final and initial vowels, contrary to Sigmund von Birken's rule, *e. g.*, in "Tasso," V2 (cf. Minor, *l. c.*, p. 177). Hiatus from verse to verse Goethe sanctioned unhesitatingly (cf. Scherer, p. 15).

With Grillparzer, like Schiller, elision occurs usually when to the verb is joined a monosyllabic pronoun with initial vowel (cf. Schwering, *l. c.*, p. 65; Böhm, *l. c.*, p. 19).

Heinrich von Kleist, in spite of numerous elisions, did not avoid hiatus (cf. Minde-Pouet, *l. c.*, p. 59).

According to Minor (*l. c.*, p. 178) hiatus in the narrower sense of the word, *i. e.*, the clashing of final weak e with initial vowel of the next word is either purposely or instinctively

avoided in modern High German poetry, except in the following cases: (1) Before a pause, in the cæsura, or at the end of the verse (provided, of course, that with the end of the line there is connected a pause, hence real end of the verse); (2) between the inflected adjective or pronoun and the noun; (3) before initial h; (4) with secondarily stressed e; (5) with proper nouns and rare words for the sake of clearness.

In "Promethidenlos" we find four instances of hiatus at the end of the verse:

P. 50, 14 lebe ||, In—51, 4 drücke ||, In—51, 5 Liebe, || auch—52, 10 Thräne! || Und,

all of which would be permissible according to Minor. Four cases in the body of the verse:

51, 4 Wenn ich dich umfasse, an den Busen drücke, || 52, 19 Man sie zerstörte, ihren— (cf. Minor 1); 51, 14 An meine Eltern (cf. Minor, 2); and 51, 13 Ich hatte Eltern—.

The latter would be the only harsh case of hiatus in the 68 lines. Hauptmann observes elision when the verb is followed by a monosyllabic pronoun with initial vowel: 50, 12 rett-ich-trag ich, 50, 22 bitt euch.

In "Hanneles Himmelfahrt" we note hiatus at the end of the verse six times:

93, 25 schmerze; || Und—; 94, 4 Bette, || Im—; 94, 6 Antilope || In—; 94, 4 Schale, || In—; 94, 22 Überfülle. || Ihr—; 95, 2 Wände || auf—.

In the middle of the verse:

94, 1 saft'ge Halme (cf. Minor, 3); 94, 18 goldene Ananas (cf. Minor, 2); 94, 21 Ihr Gaumen schwelge und (cf. Minor, 1).

In other words, all the forty lines, *i. e.*, p. 93, 19 to p. 95, 6, show proper treatment of hiatus. How scrupulously he avoided it is shown by:

94, 23 Ihr Aug' entzückte sich.

Schlenther, *l. c.*, p. 267, calls these verses wonderful.

With reference to Sigmund von Birken's norm, Hauptmann, in all his works, follows the usage of modern authors, *i. e.*, he

disregards it. At the end of the verse Hauptmann always permits hiatus: In "Die versunkene Glocke" I find but one exception to this rule:

P. 92, 2 Zum nahen Schneefeld will ich gehn; die Grott' || ist kühl.

And this is due to enjambement.

The only harsh cases of hiatus in the body of the verse I note on p. 28, 5 Die Hexe äfft ihn! p. 43, 1 am Ende erntet. Compare Schiller's use according to Minor, 180. Other instances may be excused as coming under one of the five categories given by Minor; p. 5, 11 Weide alt— is in cæsura, Minor 1; also 10, 13 Leute! Ach! 15, 16 Kirsche: aus, 15, L., Bodenlose-und. 17, 2 dunkle Arme, Minor (2); 52, n. 1. flöge, als, Minor (1); 57, 2 Gottes Hilfe oft, 64, 19 das hiesse, ihn, Minor (1); 85, 7 Die schönste Elbin, Minor (2); 120, 12 das leise, elbisch böse Pfeifen nicht, Minor (2); 128, 7 in alle Ewigkeit, Minor (2); 140, 4 Wolke in, Minor (1); 162, 3 Sonne ausgesetztes, Minor (1).

But our poet insists upon elision, like Schiller (cf. Minor, *l. c.*, p. 181), when a verb is followed by an unstressed monosyllabic pronoun with initial vowel, *e. g.*,

P. 1, 7 sag' ich, 13, 9 denk ich, 15, 11 sagt es, 58, 12 wollt' er, 97, 8 öffn' euch, etc.

I detect but one single exception to this practice: p. 98, n. 1. Ich danke euch. Adverbial prepositions, as it seems, are not always treated alike; at times, when they are unstressed, they cause elision, p. 16, 17 ich dient' um dich; when stressed, they cause hiatus, p. 31, 4 ich klopfe án, 74, 4 und sitze aúf dein Bett. Imperatives I leave out of consideration, as the syncopated form is permissible. Cf. p. 130, 15 Hol' aús (cf. Koch (2), p. 6).

In the 28 lines of "Die Barken" we note nothing new. One hiatus at the end, 5, jauchzte || in, and three instances of elision before ich:

2, fühlt' ich, 20 träumt' ich, 21 wohnt' ich.

"Das Hirtenlied" proves again that Hauptmann permitted hiatus at the end of the verse. I detect no exception to this. In the body of the verse hiatus is not avoided:

P. 3, 3 heilige Öl; 10, 20 leere Augenhöhle; 14, L. deine Augen; 19, 25 ihre Augen (Minor, 2).

Minor (1), p. 5, 13 Dünste in; 5, 25 leide, unzertrennlich. Other cases of hiatus I note: p. 14, 18 Schafe und Esel—which Böhm (*l. c.*, p. 19) considers a light instance of hiatus—18, 3 Feste an, 18, 6 heute es. These three cases are not excused in accordance with any of the five categories given by Minor.

Enclitic personal pronouns, as usual, are elided with two exceptions:

p. 9, 23 diene uns, 13, 9 ich suche euch.

In "Schluck und Jau" hiatus at the end of the verse always obtains. On p. 128, n. l. Gejauchz' || hervorbricht is only an apparent exception as it stands in enjambement. Nor do I notice a single deviation from Hauptmann's habit of eliding enclitic personal pronouns after verbs, hence p. 11, 1 mach' ich, 18, 1 ich sag' es, 24, 8 sag ich' s, etc.

The following occurrences of hiatus are justifiable according to Minor's rules:

p. 11, 9 Meute und—Minor (1);
p. 28, 10 Pastete esst, 28, 11 Pastete auch—M. (5);
p. 28, 14 Pastete euer—M. (5 and 1);
p. 54, 8 Gestüte! einen—, 64, 8 Könne-Adeluz!—Minor (1), and 68, 13 huste, umsomehr,
72, 8 Flanke unversehends,
73, 6 Dohle oder,—Minor (1);
89, 6 viele andre—M. (2); 99, 16 setze und—M. (1).
103, 21 Mir schwindeltè! Ich fing—M. (1) and M. (4), the inflectional e standing in arsis.
121, 23 nütze; und—M. (1).

Opposed to these thirteen examples, I find twenty cases of other hiatus:

28, 15 kalte obendrein; 35, 7 Herbstfrische in; 40, 8 Gepiepse einer; 47, 1 warnte Eure; 70, 7 Hechte aufgefischt; 81, 13 Rose umgewandelt; 90, 18 Kette um; 90, 19 Haube auf; 91, 21 heute ist; 96, 10 viele in; 97, 6 ohne Abendstern; 98, 14 Seuche aus; 100, 18 Lüge Euch; 102, 1 Grunde eines; 102, 4 Oberfläche Eurer;

123, 6 Tische und; 137, 8 habe Eile; 140, 1 Freude über; 140, 12 Freudenrausche überquillt; 164, 20 Goldgespinste ihres.

Hauptmann in "Der arme Heinrich" avoids hiatus at the end of the verse but once:

p. 155, 13 beeil' || und.

Twice he uses apocope there:

p. 146, 3 Schatz-gewölb' || glaubt—; 165, 11 Jahr' || Mönchlein.

As before, elision occurs regularly when an enclitic monosyllabic pronoun is joined to the verb:

p. 6, 4 kehr' ich—versteh' euch; 7, 2 hoff' ich; 7, 5 kauft' ich; etc.

There are four exceptions:

p. 63, 8 entbehre ich; 96, 6 Flehte es; 147, 1 habe ihn; 157, 22 wollte ihr—.

These cases may be explained as being due to the verse-rhythm. P. 63, 8 is manifestly an oversight. The following instances of hiatus would be permitted under rule (1) of Minor:

p. 49, 1 gefiele, einem—; 62 L. Ingesinde, alle—; 65, 7 Freude Euer—; 71, 3 alle, alle—; 79, 1 Friede, Eintracht—; 80, 14 lachte ich—; 91, L. Sorge und; 99, 5 Gesichte Und—; 100, 18 lästere und; 102, 15 stolperte und; 109, 2 Knechte auf; 122, 11 anschickte, in—; 127, 13 lobe; oder—; 147, 9 lebe, und—; 166, 2 Leise, ihr —; 168, n. L. Friede, ihr—.

Under (2) come cases like:

p. 38, 11 gütige Antlitz; 39, 7 zahllose, unsichtbare Engelshände; 48, 6 tolle, ausgelaufene Knecht—etc.

Hiatus under Minor (3) is never avoided by Hauptmann, *e. g.*,

p. 10, 13 werde Hochzeit; 14, 8 kehre her; 15, 18 Getöse hier; 18, 14 Pferde hast; 25, 4 Füchse haben; etc.

Rule (4) covers these instances:

p. 109, 4 rü'tteltè am; 155, 2 ergrü'ndetè, erlitt—; 159, 8 Himmlischè aus; 162, 14 lódertè im—.

Hiatus is allowed under Rule (5) in types:

p. 11, 14 Ottegebe, unser; 51, 10 Ottegebe ihn; 107, 1 Brigitte, und—; 147, 3 Salerne ihn; 168, 6 Aue ist.

The following cases of hiatus are open to criticism:

p. 11, 10 keine ist; 13, 6 meine einen; 14, 1 Ulme und; 15, 1 habe einen; 16, 11 Ruhe euch; 20, 13 heimkehrte abends; 27, 12 Wonne uns; 28, 3 Seele aufgelöst; 32, 18 Uberdrusse Antwort; 40, 1 Ehre alles; 44, 12 Stunde ist; 47, 1 ginge in; 53, 14 Kehle und; 54, 8 einzige oft; 60, 10 Minne oftmals; 81, 1 Hölle und; 82, 2 Schanze Euch; 98, L. Gesichte ihr; 100, 19 beide überschreien; 102, 5 Hände aus; 102, 7 möchte an; 102, n. l. Seele ausgeschüttet; 110, 5 Rande einer; 119, n. l. schmachte im; 146, n. l. stürzte in; 147, 8 Heilige ihm; 148, 13 Minne ist's; 149, 12 Perle ist; 154, 7 mittlerweile alles; 158, 17 hörte ein; 170, 13 Freude über—.

We see, therefore, that G. Hauptmann, in his treatment of hiatus, was, like the best poets, careful in his observance of the norms. In the treatment of hiatus Goethe excels.

In his earlier works Hauptmann paid greater attention to the avoidance of hiatus in the body of the verse. Hiatus at the end of verse he always permitted. With the year 1900, since "Schluck und Jau," he grew somewhat more careless in the shunning of hiatus in the body of the verse, particularly in "Der arme Heinrich." Nevertheless, even those bolder instances do not display utter indifference to Minor's rules, as the cases with punctuation and before the conjunction "und" show. His "Sprachgefühl" at all times insisted upon elision between verbal forms and enclitic monosyllabic pronouns. To this we have found but very few exceptions, seven out of seven thousand lines examined. He resembles in his practice of hiatus Schiller (cf. Minor, *l. c.*, p. 180 and Zarncke *l. c.*, pp. 375 f.); Schröder (*l. c.*, p. 98) is too pessimistic—as Hauptmann's example proves—when he says that the poets of our century bow only to the paper logic, *i. c.*, to the printed, and not to the spoken word (cf. Scherer, *l. c.*, p. 16).

How very unjust Schröder's statement is can be demonstrated by an examination of Fulda's verse. In his "Novella d' Andrea" the treatment of hiatus is excellent. To be sure,

at the end of the verse hiatus is permissible and employed unreservedly. Goethe even employs it here (cf. Schröder, *l. c.*, p. 96, and Scherer, *l. c.*, p. 15). Elision always takes place between a verb and the following pronominal enclitic. Not one case of hiatus proper was detected, but Fulda says: p. 10, 1 werd' auch; 10, 3 Lieb' und; 31, 7 möcht' einen, etc. In his other plays, *e. g.*, in "Der Talisman," he is equally scrupulous: 1, 4 Tag' und, Ruh' und, etc.

If Hauptmann cannot vie with Fulda as to form—accomplishment relating to hiatus, he certainly surpasses v. Wildenbruch and v. Hofmannsthal. Wildenbruch endeavors to avoid hiatus, but is not consistent even in the cases where monosyllabic pronouns follow verbs. He has in his "Harold," on p. 1, 1 sehe ich; 2, 11 Wäre es; 9, 12 hörte ich; 11, 19 werde es; 12, 8 vertraue ich; 15, 2 kenne ich; 20, 9 Bringe ich, *i. e.*, seven instances of flagrant hiatus in ca. 250 lines. Hofmannsthal, as we expect, is also lax in the avoidance of hiatus. His "Elektra" shows, on p. 47, 19 brauche ich; 85, 1 habe ihm; 85, 2 habe ihm. Instances of this type are ultimately the criterion for the control of hiatus.

So my investigation of the treatment of hiatus shows that Franck (*l. c.*, p. 152) is right in saying that the German language, and especially the written language, is not particularly offended by the hiatus, for the reason that it has "fester Einsatz," the glottal catch. But he is only partially correct when he speaks of the avoidance of hiatus as the practice of modern times. Of Fulda his statement would be true. This poet, no doubt, was influenced by French prosody, through his translations of Molière, Beaumarchais, and Rostand (cf. Farnck, *l. c.*, p. 154). We must also agree with Franck, p. 161, that skillfully avoided hiatus can contribute much to the artistic structure of the verse. With Hauptmann hiatus is a linguistic-metric phenomenon.

Enjambement.

Enjambement is the breaking of the sentence by the verse-end (cf. Minor, *l. c.*, p. 196; Koch, *l. c.*, p. 9; Böhm, *l. c.*, p.

19). Heine, v. 7, p. 166, considers enjambement of the greatest importance for blank verse, as it produces metric diversity (cf. Bürger, *l. c.*, p. 139). K. Borinski, in his "Die Überführung des Sinnes durch den Versschluss," on p. 55, says it would be ridiculous to note enjambements in the verse of Lessing's "Nathan," as it seems to abound in them. Enjambement is so characteristic of verses from "Nathan" that we could recognize them by this peculiarity alone (cf. Minor, *l. c.*, p. 206; Gottschall, *l. c.*, pp. 344 f.). Goethe's verses show no marked licenses of enjambement. But Borinski detects one peculiarity of Goethe, which seems to be habitual (cf. *l. c.*, p. 56). Goethe used a trick of the ancient dramatists, chiefly of Sophocles, *i. c.*, "Versvorschlag." "This consists in a prolepsis of the syntactic integral of a verse through the end-syllables of the preceding verse. In this manner the verse roots, as it were, in its predecessor, sprouts from it. It does not introduce itself abruptly but receives its breath from the superabundance of what preceded." Borinski continues by saying, on p. 58, that "Versvorschlag" is undoubtedly Goethe's favorite and characteristic mode of enjambement. Schiller, after "Don Carlos," gradually freeing himself from Lessing's influence, followed Goethe more and more in the treatment of enjambement. Schiller, too, employs "Versvorschlag" in preference to "Versnachschlag," though not so frequently as Goethe. Of the syntactical relations which are affected by enjambement, the separation of a genitive from its noun seems to be a favorite type of enjambement with Schiller. In this way, the main word at the end receives special emphasis and effect (cf. Borinski, *ibid.*). Grillparzer had an aversion to enjambement (cf. Schwering, *l. c.*, p. 64). The rare use of overflow is in accordance with the lyric character of Grillparzer's verses. Like Goethe (cf. Minor, p. 241), he considered the individual verse-line the complete rhythmical unit (cf. Schwering, p. 66). However, H. v. Kleist employed enjambement with the greatest freedom (cf. Minde-Pouet, *l. c.*, p. 52).

Fr. Zarncke (*l. c.*, p. 360) says: "In the enjambement we must distinguish different degrees of amalgamation of two

verses, hence elimination of their rhythmical independence. The nearer the ideas that are separated by the end of the verse belong together, the closer is their union. However, we must discriminate between words that are bearers and expressions of a definite conception, and those that are only of an auxiliary nature, like pronouns, particles, auxiliary verbs, etc. The former *must,* at times, and *can* always be pronounced with an emphasis which demands a pause after the word or, at least, permits it. This, then, is the milder form. So, *e. g.*, the subject may be separated from its predicate, or the predicate stand in the first verse and the subject in the second." Enjambements of the second type are harsher where the first verse ends in words which need completion through the words of the second verse and only in conjunction with them gives a satisfactory idea. Here the pause at the end of the verse must be omitted; the sentence progresses rapidly from one verse-line to the other without a pause.

At first I shall consider all types of enjambement.

Of the 68 blank verses in "Promethidenlos" I note but one instance of "Versnachschlag":

52, 1 So sieh auf mich, und achte mein Geschlecht ||
2 In mir!" (mild enj.)

Also only one case of "Versvorschlag" with a conjunction standing at the end of the first verse:

p. 52, 18 Seitdem ||
19 Man sie zerstörte, ihren edlen Leib || (harsher type).

The other eighteen enjambements are all of the first, of the mild type.

In "Hanneles Himmelfahrt" only 9 of 40 blank verses are not units, and these are not extreme cases. Again I have to emphasize the lyric character of these lines, because in most verse-end and sentence- (clause-) end coincide (cf. Minor, pp. 207 and 241; Zarncke, *l. c.*, p. 408).

"Die versunkene Glocke" offers 28 examples of enjambement with separation of the subject from its predicate or vice versa.

Confining myself in this, as well as in the other pieces of Hauptmann, to the second type of enjambement, I find:

The preceding auxiliary verb is separated from its main verb:

25, 12; 26, 14; 51, 3; 53, 8; 96, 8; 107, 10; 117, 13 and 14; 150, 12.

Prepositional expressions are separated from the verb:

99, 2 and 4; 125, 20; 126, 16; 130, 10; 135, 9 and 12; 158, 10.

The adverb stands at the end of the first verse:

120, 9; 129, 12.

The reflexive pronoun stands last in the first line:

150, 16 sich || auf des Gebirges stein'gen Rücken legte.

A genitive is separated from its noun in three cases:

65, 15 in das Gold || der Hergottsfrühe,
109, L. dass der Schlamm || der Finsternis,
117, 5 den hochgetürmten Bau || des Werkes.

Enjambement is very restricted in "Die versunkene Glocke" owing to its lyric character. To be sure, we should not expect a separation of a compound at the end of the verse, nor the separation of "zu" from its infinitive, but we even fail to detect a case of overflow where an adjective is separated from its noun or a prefix from its verb. We find cases of such enjambement, except the "zu" enjambement, in Schiller's best dramas (cf. Zarncke, *l. c.*, pp. 395 and 400; Belling, "Metrik Schillers," p. 204).

"Die Barken" has enjambement in 17 of 28 lines, but no really harsh case is noticeable. I shall quote ll. 16–18:

Leise || grasten des Comersees gespenstige || Kuhherden.

I mention "Die Barken" as the antipode of "Die versunkene Glocke" with its moderate treatment of enjambement. "Die Barken" consists rather of lines than of verses, as the verse-rhythm is broken by frequent enjambement (cf. Minor, pp. 196 f., 205, and Schlösser, *l. c.*, p. 32).

In the later plays we find somewhat greater freedom of enjambement. In "Das Hirtenlied" we note these cases:

The preceding auxiliary verb is separated from its main verb on:

p. 9, 2; 10, 8; 18, 6; 18, 15; 18, 20; 18 n. L.; 19, 23; 25, 19.

The adverbial preposition is separated from its verb:

p. 12, 17; 12, 19; 15, 29; 19, 18.

The adverb stands at the end of the first verse:

p. 17, 7 siehe, dann || beginnt der Tag,

22, 20 So || im Taumel.

The relative pronoun stands at the end:

21, 22 den || du dennoch wünschen musst.

The genitive is separated from its noun in five instances:

p. 5, 26 Schrei || gehetzter Kreatur; 7, 10 Engel || des Herrn, 9, 20 Wellen || Glut; 13, 4 Lande || der Träume; 22, 28 Reich || des Himmels.

The adjective is separated from its noun once:

p. 3, 12 altem || Gerümpel.

In "Schluck und Jau" I find:

Adverbial preposition is separated from the verb on:

p. 51, 18 jag ich flugs || hinaus; 119, 17 hing den toten Flügel || herab; 168, 16 blicke an dir || hinab.

Adverb stands at the end of the first verse:

29, 9 Doch || was hat dich; 97, 19 plötzlich || so arm.

Conjunction:

121, 9 und || nicht näher also.

The genitive is separated from its noun four times:

11, 4 frohe Lust || des Herbstes; 47, 16 Ihro Durchlaucht || Jagdpage; 123, 12 Bunte Ranken || der wilden Rebe; 165, 7 Dieses Bündel || geflickten Zwillichs;

The adjective is separated from the noun in one case:

52, 12 der hochselige || Fürst;

the article once:

120, 3 Ein || gefährliches Wachen.

In "Der arme Heinrich":

The adverb stands at the end of the first verse:

p. 6, 1; 6, 7; 19, 10; 28, 19; 79, 11; 92, 11; 102 (4).

A conjunction stands last:

und: p. 14, 1; 39, n. L.; 51, 4; 103, 6; 107, 1; 119, 18; 136, 12; 158, 20; 165, 4.
oder: 119, 17.
bis: 133, n. L.
aber: 152, 1.

The genitive is separated from its noun twelve times:

47 Feld || der Ausgestossenen—Schnee || der Miselsucht,
50 das Vöglein || des Paradieses, 63 Tross || von Dienern,
67 Wähnen || der Gottesnähe, 122 Schoss || der Finsterniss,
131 Blitze || des Abgrunds, 157 Gären || erstandener Kräfte,
157 Paradies || des Südens, 160 Stunde || der Dankbarkeit,
164 Mühen || des langen Morgens, 171 Herr || der Freude,

The adjective is severed from its noun twice:

62, L. alle || Verschnittenen, 171, 1 der schmetternden || Trompeten.

The last case of enjambement is the most striking found in Hauptmann, but only four instances of this type of enjambement occur in all of his verses.

If we examine all these examples of enjambement, we must say that they, in spite of their number—I have stated none but the harshest—are the exceptions to the vast number of rhythmically closed verses. These deviations do not by any means disturb the smooth rhythmic movement, but on the contrary are effective for dramatic "Beseelung."

Hence we cannot assert of Hauptmann that his verse-rhythm is unduly broken by run-over lines. Our poet used real enjambement but sparingly, which is a proof of his endeavor to write verses and not verse-lines (cf. Minor, p. 205; Koch, *l. c.*, p. 11). "Versvorschlag" is Hauptmann's favorite and characteristic mode of enjambement as it is with Goethe.

Contrasting other post-classical meters of blank verse with Gerhart Hauptmann with reference to enjambement, we see again how careful Ludwig Fulda is. He avoids *all* truly harsh cases of overflow, but indulges in the separation of a genitive from its noun. I find 19 cases of this overflow in his "Novella d' Andrea," on the following pages:

10 (2), 23, 47, 71, 77, 83, 104 (2), 105, 107, 109, 116 (2), 119, 129, 132, 145, 156.

With Ernst von Wildenbruch we find the same peculiarity. In his "Harold" I notice but 6 cases of that enjambement, viz., on pp. 2, 10, 26, 34, 35, 61. One characteristic, however, is v. Wildenbruch's own: "Versnachschlag" is his favorite mode of overflow (cf. "Harold," p. 1, 9; 2, 4; 9, 11; 11, 18; 13, 2, etc.).

Hugo von Hofmannsthal's "Elektra" typifies very tersely the free and constant use of enjambement and corresponding break of verse-rhythm. His verses are not units: he is the Lessing of the Moderns. v. Hofmannsthal takes all of Hauptmann's liberties of run-over lines. Hauptmann's boldest kind of enjambement he uses four times in ca. 1,000 lines. In "Elektra" the adjective is separated from its noun on:

p. 27, 9; 35, n. L.; 63, 1; 93, 2.

In addition v. Hofmannsthal employs the following free enjambements:

A compound is separated at the end of the verse:

12, 4 Purpur- || gezelte; 47, 16 selbst- || gedrehten; 70, 18 aus- || gespie'n.

From its infinitive "zu" is separated in one case:

53, 3 sie hat dich zu || erfreuen.

Cæsura.

O. Behaghel, in his "Geschichte der deutschen Sprache," 2d ed., Strassburg, 1902, p. 681, of Paul's "Grundriss der germanischen Philologie," II, establishes two general statements regarding pauses: (1) Pauses between two sentence-members occur the more easily the longer the latter are, and (2) a pause is made more readily when the modified member precedes and the modifying follows than with the reverse position. Minor (*l. c.*, p. 523) accentuates the psychological moment of pauses. He says: "Every sentence contains expectation and fulfillment. We defer the first pause, if possible, until the expectation has been aroused; we hasten on until an idea-word shows us what it is all about, and not until then do we pause. To be sure, the economy of breath must be con-

sidered, but usually we do not stop until the intention of the speaker and the context are clear." I mention this because cæsuras depend upon pauses (cf. *ibid.*, pp. 235 and 197 f.). Minor continues by saying that pauses are something relative. The possibility of a pause is decided by the meaning (syntax and logic); the occurrence of a pause depends upon the economy of breath.

H. Heine (ed. Elster, v. 7, p. 424) says of cæsura that it is the heart-beat of the poetic mind and does not permit of imitation like word-melody.

Minor (pp. 215 f.) discriminates between two kinds of cæsura; the cæsura in the narrower sense of the word, the declamatory or logical, and cæsura in the wider sense, the lyric or rhythmic, usually called diæresis. The logical cæsura cuts into the verse-foot and is not fixed, *i. e.*, it can and must occur in different verses in different places. It is best placed shortly before or after the middle of the verse.

The rhythmic cæsura, on the other hand, coincides with the end of the beat and is fixed. We are interested only in the former. Minor continues by saying, on p. 218, that ultimately every cæsura is logical, *i. e.*, the meaning entitles us to pause, hence even the rhythmic cæsura is possible only owing to the meaning.

The history of the iambic pentameter is the history of its cæsura, says Diez (cf. Zarncke, *l. c., p.* 367). Opitz, the Father of Modern High German accentuating Prosody, first advocated cæsura in Germany (*l. c.*, p. 43). According to Zarncke, Lessing practically disregarded cæsura. I shall quote Zarncke, p. 366: "In my opinion Lessing's verses have no cæsura" (cf. also Minor, p. 240). Further on (p. 382), Zarncke continues by saying that Schiller did not pay any special attention to cæsura; that Schiller, in 1801, was really not aware of the fact that blank verses had cæsura and demanded artistic treatment of cæsura (p. 367). Of Goethe, Zarncke, "Zur Geschichte des fünffüssigen Iambus," p. 428, says that he involuntarily in his oldest iambic pentameters employed, by preference, the French cæsura, *i. e.*, the cæsura

after the fourth syllable. In his later works Goethe's employment of cæsura is more varied (cf. Koch, *l. c.*, p. 14). Like Goethe, Grillparzer formed blank verses with free, changing cæsura. In most cases the cæsura in his verses is in or after the second and third foot (cf. Schwering, *l. c.*, pp. 66, 67). H. v. Kleist employs cæsura quite arbitrarily (cf. Minde-Pouet, p. 51).

Turning to Gerhart Hauptmann, we find in the blank verses of his "Promethidenlos" a preference for the masculine cæsura after the second foot, that is, after the fourth syllable (cf. Zarncke, *l. c.*, pp. 420 f.). I count 21 lines among a total of 68 with this cæsura, known as the French cæsura. I note, p. 51, 5 a double cæsura, a stronger and a weaker one, by which the verse is divided into three parts, brought about by attributive adjectives:

In wahrer, | ganzer Liebe, | heil'ger Liebe, ||

Inserted addresses, *i. e.*, vocatives and parenthetical remarks may also cause double cæsuras. I shall mention all cases.

The former are represented by:

p. 50, 20; 51, 2; 51, 6; 51, 19, 52, 4; 52, 9, 10.

The latter are on:

p. 50, 9 and 51, 16. Cf. Minde-Pouet (*l. c.*, pp. 51 f.).

In four of these cases the double cæsuras are accentuated owing to Hauptmann's predilection for repetition of a word, *i. e.*, 50, 9; 51, 6; 52, 4; 52, 10, and in two owing to his indulgence in the so-called pathetic repetitions, *e. g.*, 50, 20; 51, 2 (cf. Zarncke, *l. c.*, pp. 382 f.). A pathetic repetition differs from an ordinary repetition in that it is the iteration of a paramount word under stress of emotion, *e. g.*,

p. 50, 20: "O komm, O komm."—"Das Grab ist tief, O Herr," ||
51, 2: "Dann weine, weine!"—"Herr, ich kann nicht weinen." ||

These repetitions and pathetic repetitions are found in all of Hauptmann's poetic works. For the latter, cf., *e. g.*, "Die versunkene Glocke," p. 104; "Der arme Heinrich," pp. 39, 69, 70.

Marked cæsuras occur in "Hanneles Himmelfahrt," where enjambement, or antagonism between sentence and verse, is rare. Of these 40 lines only 9 run over, which goes to prove that Hauptmann generally felt the verses of this poem as units (cf. Minor, p. 235). Apel's observation (*l. c.*, v. 2, p. 476, which Minor, p. 236, quotes), that frequently we find masculine cæsura where the verse-end is feminine and feminine cæsura when the verse-end is masculine, especially when verses are lyrical in character, may be applied here. I note Hauptmann's preference for masculine cæsura after the sixth syllable (13 times), after the fourth syllable (7 times), and for feminine cæsura after the fifth syllable (14 times). The masculine cæsura with feminine verse-end prevails at the rate of 3:2. Undoubtedly, these lines are Gerhart Hauptmann's *best* from the view-point of limited enjambement with marked cæsura. They are his lyrical blank verses par excellence.

In "Die versunkene Glocke," owing to the exigencies of dramatic verse, cæsura is treated with greater freedom. Cæsuras after the fourth syllable slightly prevail over those after the fifth, sixth and seventh syllables. In the rhymed pentameters of "Die versunkene Glocke" cæsura after the fourth syllable is the rule. Of course, in cases where there is a break of verse-rhythm, or where the verse-lines are distributed among different speakers, we cannot speak of cæsura (cf. Minor, pp. 206 and 235). Verses without cæsura are used but sparingly.—Statistics regarding cæsura are rather arbitrary, so I shall refrain from giving figures and confine myself to general statements on the basis of my investigation (cf. on this point Zarncke, *l. c.*, p. 396, and Minor, 237; also Saintsbury, *l. c.*, p. 368).

So in "Promethidenlos," "Hanneles Himmelfahrt" and "Die versunkene Glocke" we find a predominance of the French cæsura.

"Die Barken," of the year 1898, is of great interest as showing Hauptmann's freest use of enjambement and corresponding absence of cæsura. These 28 lines show *no cæsura*, owing to the constant antagonism between verse and sentence.

By frequent enjambement the verse-rhythm is broken (cf. Schlösser, *l. c.*, p. 32). They remind us of poetic, or, better, of pedantic prose.

The fragment "Das Hirtenlied," of the same year, shows more restricted treatment in this matter. Verses with cæsura exceed by far those without any cæsural pause. Cæsuras after the sixth syllable prevail over those after the fifth and fourth syllables. This is due to an increased number of trochaic readings in the fourth foot. "Versetzte Betonung" and cæsura are closely connected. The former, in the body of the verse, is then only possible when a cæsura separates the two accented syllables, or when the first is the stronger (cf. Minor, p. 248). In other words, the very employment of "versetzte Betonung" in the middle of the verse is, as it were, indicative of the place of the cæsura.

In "Schluck und Jau" we again find cæsuras after the fourth, fifth and seventh, but chiefly after the sixth syllable. The cause of this fact lies, I think, as in "Das Hirtenlied," in the increased number of trochees with correspondingly decreased anapestic readings in the fourth foot (cf. my preceding tables, in my chapter on auxiliary feet).

E. g., p. 22, 19: für diesen dummen Schwall | thörichter Worte. ||
39, L.: Stosst doch die Fenster auf! | Schnarcht hier nicht jemand? ||
101, 10: und Durchlauchts Reitkunst bleibt | unübertrefflich. ||
165, 4: für die Vergänglichkeit | irdischen Glücks! ||

Two succeeding verses seldom have the same cæsura. Lines without cæsura, also, hardly ever follow each other, but usually a verse without cæsura is placed between verses with distinct cæsura (cf. Minor, p. 236). To illustrate:

p. 34, L.: doch unsrer groben Rede | bleibt sie stumm. ||
35, 1: Du sollst ein neues Windspiel haben, Kind. ||
2: Doch nun hinauf ins Schloss | zu kurzer Rast. ||

So cæsura is used, yet without regularity.

Hauptmann's last verse-drama, "Der arme Heinrich," shows the same free treatment of cæsura. Masculine cæsuras

after the sixth and fourth syllables prevail over the feminine cæsuras after the fifth and seventh syllables at the rate of 5 : 3. Hauptmann's restricted use of feminine verse-end must have been of influence here. We again find lines with two cæsuras, a stronger and a weaker one, at the beginning and at the end of the verse, *e. g.*,

7, L.: Wo deck' ich | unserm gnädigen Herrn | den Tisch? ||
8, 3: Wo, meinst du, | deck' ich unserm Herrn | den Tisch? ||

When lyric character predominates, the cæsura is very pronounced (cf. pp. *27*, 28, 50, etc.).

In the last dramas cæsuras after the sixth syllable prevail.

To sum up: with the exception of "Die Barken," where the pendulum swung too far, Hauptmann's blank verses generally have cæsura. Our author employs cæsura unconsciously without any fixed norm as to position and character. He follows his own feeling and, by clever cæsural pauses, endeavors to harmonize the quicker or slower progress of the verse with its content. His musical ear seems to have been the arbiter. In "Hanneles Himmelfahrt" he gave us lyric lines with strongly marked cæsura. In his dramatic verses of "Die versunkene Glocke," "Schluck und Jau" and "Der arme Heinrich" cæsura is pronounced when the verses are units, but cæsura is lacking in those lines that possess break of rhythm. However, the latter are in the great minority.

Comparing Hauptmann as to cæsura with Fulda, we can see that the latter's verses in "Novella d' Andrea"—and likewise in his other plays—have pronounced cæsura, the lines without cæsural pause being heavily outnumbered. Fulda is careful in metrical matters, in very detail of form. With him cæsura after the fourth syllable is most frequently employed in preference to that after the fifth, sixth and seventh syllables. Here again Fulda seems to have been strongly influenced by French prosody.

Wildenbruch's verses in "Harold," as far as they have cæsura, show his preference for cæsuras after the sixth and fifth syllables. However, many of Wildenbruch's lines are so

broken up, owing to their division among different speakers, that the logical cæsura, as a result, suffers, although the rhythmic cæsura, *i. e.*, diæresis, is present (cf. Minor, p. 217). Of Hofmannsthal's lines we may safely say that the majority have no cæsura. "Elektra," p. 11, 10 to 12, L. is one rhythmic period of 30 lines. Karl August, in his letters to Goethe, February, March, 1802 (Corr., No. 175, 180), was, after all, not far from the truth when he spoke of the dangers to which blank verses are exposed in the hands of a novice or bungler, who is prone to turn them into rugged, pedantic prose (cf. Zarncke, p. 419; cf. also Goethe's reply to Schiller of November 25, 1797, with reference to "poetic prose"). Rhetorical beauties and verbal refinement alone do not make poetry.

CONCLUSION.

Résumé.

As to the length of verses, I have shown that the great majority of shorter and longer lines were inserted intentionally by Gerhart Hauptmann in his poetic plays. That all irregular verses were used consciously would be saying too much. At any rate, an anxious effort on Hauptmann's part to create none but regulation-sized lines is not patent. Still it is true that the deviations in the normal length of verse in all three poetic plays correspond to the peculiarity of their content and their dramatic action. In this very congruity of form and content lies Hauptmann's strength, and in this respect he shows himself to be a true poet and not a mere versifier. Almost invariably the cause of shorter verses is physical or emotional distress, of longer lines reflective attitude. Hauptmann's position is unique regarding the use of heptameters in the modern dramas examined.

Concerning anapests, I have proved that Hauptmann in his early blank verse prior to "Schluck und Jau," 1900, scarcely employed any. The few he used we may take to be accidental, since, by constant syncope and avoidance, he shows his preference for the shorter forms. With "Schluck und Jau," Hauptmann changed most decidedly; *c. g.*, all syncopated forms of adjectives ending in -ig, -isch, -lich followed by an inflectional syllable disappear and anapests are used instead. These consistent anapestic readings are due to Hauptmann's endeavor to alleviate monotonous cadence. They, furthermore, demonstrate plainly Hauptmann's understanding of the requirements and of the full scope of blank verse in the drama.

Of trochees we noticed, since "Die versunkene Glocke," 1896, a perceptible, gradual increase in the first foot so that change of accent at the beginning characterizes, as it were,

"Der arme Heinrich." "Versetzte Betonung" in the fourth foot prevails somewhat over that in the third, this being due to the fact that Hauptmann does not place the cæsura fixedly after the fourth syllable, but freely without any definite norm.

The blank verses of Gerhart Hauptmann I read nearly all "monopodisch." But this "monopodisch" or "gliedmässig" arrangement does not exclude the fact that a greater stress and duration may be placed on some arses. The very content will demand this. For æsthetic reasons, also, a consistent alternation between accented and unaccented syllables would be impossible. In other words, Hauptmann's verses are rhythmically free, *i. e.*, they have poetic or irrational rhythm. But for that reason they are metrically more perfect. For all metric phenomena depend upon a balancing of rhythm and meaning, and the most perfect metric art is the one which most closely connects thought with rhythm. The melody of Hauptmann's iambics is broken, *i. e.*, it starts falling and ends rising in nearly every verse.

In accentuation we have found this to be the rule which Hauptmann follows: In polysyllabic words, native, foreign, or proper, an accent is bestowed upon an ordinarily unstressed syllable when the following initial or preceding final syllable of the adjoining word is unaccented, but such syllable remains unstressed when the subsequent initial or preceding final syllable is strongly accented, thereby forming anapestic reading.

We saw that Hauptmann paid the greatest attention to verse-end in "Der arme Heinrich," his last poetic play. This restricted and careful treatment of feminine verse-end is due to the lyric character of a work, according to Zarncke.

Rhyme, we observed, is with Hauptmann a means to an end. He used it purposely in "Die versunkene Glocke," by reason of lyric mood and for rhythmic effect.

Regarding hiatus we saw our poet to be careful in the observance of the norms as followed by the best writers of blank verse. With the year 1900, since "Schluck und Jau," he grew somewhat more indifferent to the strict shunning of

hiatus in the middle of the verse, chiefly in "Der arme Heinrich." Nevertheless, those bolder instances do not display utter disregard of Minor's rules, as the cases in punctuation, and before the conjunction "und" show. His true "Sprachgefühl" at all times insisted upon elision between verbal forms and enclitic monosyllabic pronouns.

Hauptmann's treatment of hiatus proves that Franck, *op. cit.*, is right in saying that the German language, and especially the written language, is not particularly offended by the hiatus. But Franck is only partially correct when he speaks of the avoidance of hiatus as the practice of modern times. With Hauptmann hiatus is a linguistic-metric phenomenon.

Cases of enjambement, in spite of their number, are the exceptions to the vast number of rhythmically closed lines. They do not disturb the smooth rhythmic movement, but on the contrary are effective for dramatic "Beseelung." Real enjambement, we saw, Hauptmann used but sparingly, which is a proof of his endeavor to write verses and not verse-lines. "Versvorschlag" is also Hauptmann's favorite and characteristic mode of enjambement, as it is with Goethe. "Die versunkene Glocke" shows the most restricted overflow, owing to its lyric character.

Of cæsura we noted its presence in Hauptmann's blank verse, without any fixed norm as to position and character. Our poet follows his own feeling and by clever cæsural pauses endeavors to harmonize the quicker or slower progress of the verse with its content. His musical ear seems to have been the arbiter. In Hauptmann's early blank verse a predominance of the French cæsura was noted. However, in his last poetic dramas, cæsuras after the sixth syllable prevail, this being due to an increase of number of trochaic readings in the fourth foot. The very employment of "versetzte Betonung" in the middle of the verse is, as it were, indicative of the place of the cæsura. Verses without distinct cæsura are in the minority.

Results.

In the preceding pages the task has been to show as clearly and as fully as possible Gerhart Hauptmann's treatment of blank verse. We have seen that his early attempts in this meter in "Promethidenlos" and "Hanneles Himmelfahrt" show greater regularity than the subsequent ones. With "Die versunkene Glocke," 1896, his first drama in blank verse, more freedom is displayed, hence greater variety, as is demanded of dramatic verse. Nevertheless, quite a strong lyric character is noticeable. In his last two plays, in "Schluck und Jau" and in "Der arme Heinrich," Hauptmann is freest of all. His blank verse is essentially dramatic.

Of Hauptmann's three poetic plays, "Die versunkene Glocke" shows, undoubtedly, the greatest smoothness. This is in harmony with its pronounced lyric trend. The blank verse of "Schluck und Jau," 1900, exhibits the greatest vigor, as we would expect from the very rough, virile character of the work. With "Der arme Heinrich," 1902, Hauptmann created his best verse-composition. It is a happy blending of smoothness and vigor.

This varied picture gives us a fair idea of Hauptmann's metric technique. That our poet does not believe in the straitjacket of pattern-like metrics and prosody, we know from his own words in "Die Jungfern vom Bischofsberg," 2d ed., 1907, pp. 72 f. Hauptmann is not a mere "epigone," but at all times free, led by his own feelings. Like a true poet he works from within and is not held by any fetters. He may not be so extremely polished and so painfully exact as Fulda, but he is certainly more natural and less one-sided. Assuredly, he is no follower of any foreign theory. In a word, he is not a mere versifier.

Blank verse is a meter in which one should move without restraint, says Platen (Tagebücher, I, 860). Hauptmann's rhythm in his blank verse depends upon his feeling. The most divergent feelings, from highest passion to calmest deliberation, are represented by his rhythm. Every mood has its own

rhythm. Since Hauptmann's verses are rhythmically free, they are for that very reason metrically more perfect. For the most perfect versification is the one that most closely connects the thought with the rhythm, and not the one which merely produces the strongest musical effect.

No doubt Gerhart Hauptmann's ultimate fame will rest upon his naturalistic social plays, written, as they should be, in prose. But the blank verse of his poetic dramas is also worthy of high praise. Its most characteristic features are its natural rhythm and adaptability to thought. Standing head and shoulders above the contemporary writers of blank verse, Hauptmann, in this congruity of form and content, is no mean second to Goethe, the greatest German master of language and verse.